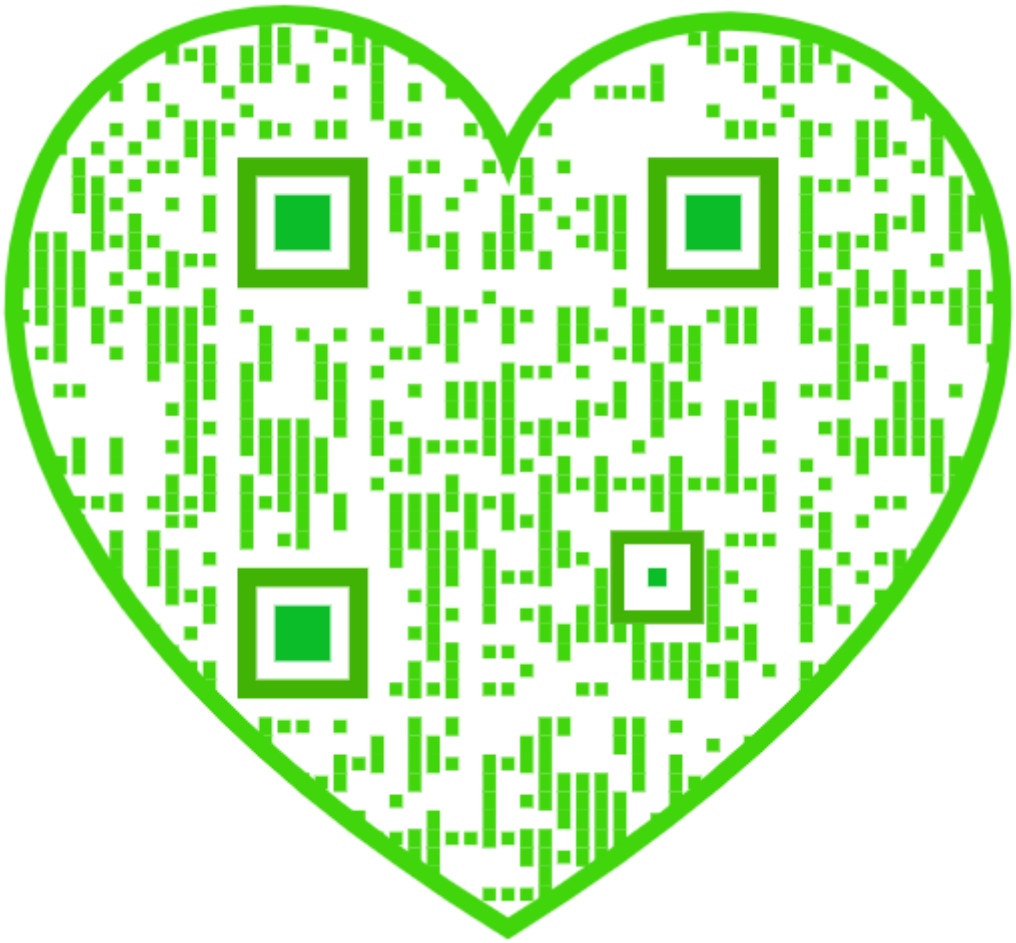

The ARCHITECT AND ENGINEER

APRIL
1927

INDIANA LIMESTONE COMPANY

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Dallas, Texas	New York, N. Y.	Toronto, Canada

BEAUTIFUL EVERLASTING LOW-IN-COST

770

Honor Award, S. C. C., A. I. A. *Photo by Wm. M. Clarke*

HOUSE OF MR. I. EISNER, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

The
ARCHITECT
and
ENGINEER

+720.5
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VOL. 89 APRIL, 1927 No. 1

HONOR AWARDS of SOUTHERN CALIFORNIA CHAPTER A I A

By
John Bakewell Jr
Member of Jury

IN THE consideration of the world's older works of architecture there is a tendency on the part of cultured people to arrive at an unanimous opinion, and to positively declare that certain buildings are beautiful. But in the consideration of current or more recent work there is no such unanimity.

If those who guide the public happen to turn their attention to some striking example of recent architecture it is often difficult to find out just how they do really regard it. The very fact, however, that the example has aroused discussion is in most cases a sign that it has some merit, since our really bad or mediocre architecture is generally ignored as unworthy of attention.

When, however, such a controversy or difference of opinion does arise, the work in question is often over-praised by its partisans, while its opponents are apt, in the heat of controversy, to give too loud a laugh of derision. Meanwhile the mediocre or really inferior work, which unfortunately predominates, is not criticized at all, and the public, hearing the controversy with its attendant ridicule, is prone to form its own opinion and accept the bad or mediocre as its standard.

The Honor Awards in Architecture, established by the Southern California Chapter of the A. I. A., are intended to rectify this condition, to give the public some real standard and to direct the public taste. By having a jury review the work done each year or two and honoring the best of that work, a real standard will, in time, be formed.

After all, where positive action is taken, and what seems to be an unanimous word of commendation is given, a standard is soon established. Most of the public does not actually prefer queer or bad things and when superior work is pointed out, it is willing to accept it as

good, with a corresponding improvement of its own taste and judgment.

However, in thus giving the stamp of approval to certain work and pointing it out as a standard of what is good, it is necessary to consider what the effect will be if the public accepts these verdicts seriously as literal and unqualified standards.

For this reason the jury of awards tried to put itself in that frame of mind that would consider not only the excellence of any particular example in itself, but also to visualize where it was leading and whether it was a step forward a very personal nature are apt to be reproduced extensively and without that individual touch and understanding that made their original use acceptable.

The policy of selecting work for awards that was leading somewhere was made more easy by the fact that the best was in nearly all instances just such work. In one or two cases a building called for an award without perhaps being of the character or treatment that one would like to see generally adopted, but the jury felt that a standard of taste was so clearly set by the great majority of the work that

Honor Award, S. C. C., A. I. A.

EAST BRANCH LIBRARY, PASADENA
Marston, Van Pelt & Maybury, Architects

or, at least, not a step in a wrong or doubtful direction.

Work of great brilliancy and charm may include eccentric and unsound principles that are so admirably disguised or even used as to result in a very pleasing effect. Still, when taken as an example, such work may have a very bad influence. This is especially true of clever "tricks" of detail or form which, fallen into the hands of mediocre men, of builders and inferior architects, would be almost certain to result in offensive and vulgar architecture. And, because of their striking nature, eccentricities of these particular buildings could be rewarded for their undoubted merit without danger.

Having explained the policy of the jury and its method of reasoning in making the award, I would like to give a brief summary of our impressions.

In visiting the work that was under consideration, the jury was able to get a very good idea of the architecture of Los Angeles and its vicinity and the impressions that we received were not only of the work that was judged this year, but of the general progress that has been made more recently.

Certain classes of work deserve particular mention. The residence work is especially good, and because of its appropriateness and distinguished style, is really remarkable. The school houses, also the churches, club houses, and some of the smaller shops are all treated with great skill and sympathetic understanding. One feels that the architects of these buildings have gotten hold of something and are all working together to perfect what they have.

In the larger commercial buildings and in the public buildings one does not feel this so strongly. They are more like good work of the same kind in every other large city of America, and consequently are not nearly so interesting to the visitors from those other cities.

There were three exceptions to this statement. The Patriotic Hall, the Warehouse at Hollywood and the Public Library.

The Patriotic hall, which is a very pleasing building, is in line with the general trend of Los Angeles architecture. The Warehouse at Hollywood is a very impressive and interesting structure, and while I personally would not care to see its style of detail repeated in other buildings, there is no doubt that this building is worthy of special mention.

It is difficult for me to analyze the impression that I obtained of the quite remarkable architectural development in Southern California and it is still more difficult to put it into words. There is a group of architects that have grown up more or less with the city. A few years ago Los Angeles was not a large place and these men were intimately associated in various ways—some through their interest in educational work, others through the relation of draughtsman to architect, and others, more recently, in their work and associations as members of the Allied Architects.

So there is a talented group of architects working together and each profiting from the labor and experiences of the others. But these architects have been unusually blessed by two conditions that are peculiar to Los Angeles. These are: First, the brilliant and continuous sunshine; and second, the fact that the city has been built up so quickly that they are able to go on from one thing to another, profiting by a continual series of experiments. The experiences of what would normally comprise two or

Honor Award, S. C. C., A. I. A. HOUSE OF MRS. DONALD WILKINSON, LOS ANGELES
Donald R. Wilkinson, Architect

three generations have been condensed in the work of one man.

Allison, for instance, has been able to transform the school house from the uninteresting building in which unwilling youths were taught and punished, to a picturesque architectural composition, an uplifting influence in the community. He has been able to depict what those schools really are. He has learned to do this by experimental progress and by building one school after another. Now he is able to apply what he has learned from his experiments to other classes of building.

In the same way the system of treating interiors with ceiling and wall decorations is developing not only the architect but also the artists and artisans who are called upon to do the work. If the opportunities were rare for such work it could not be done with the same free touch and knowledge that experimental practice is producing.

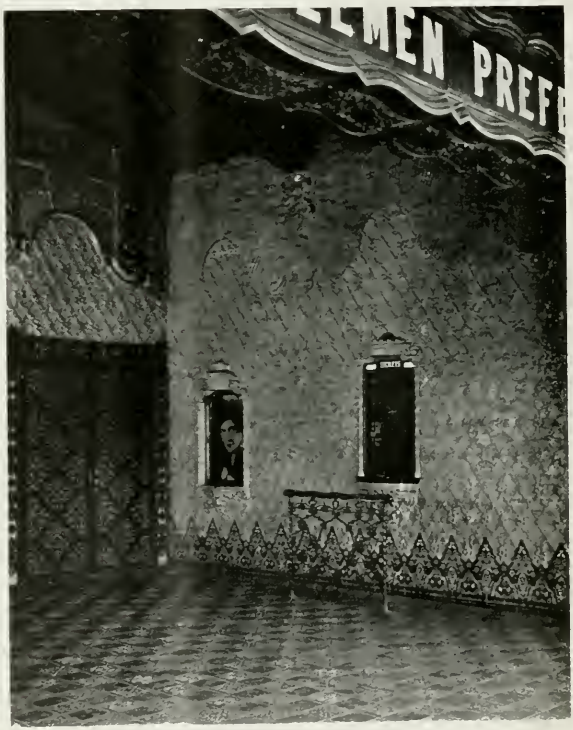
It is interesting to note the influence of the climate of Southern California on its architecture for the effect of brilliant sunshine on architecture is very stimulating.

The architect is an artist who composes his picture by the use of certain elements, and paints it by the use of certain colors. The sunlight enables him to add such interesting features as the loggia and patio and to have more freedom in the use of other elements, such as walls and windows, since where the sunlight is strong the window can be smaller and the wall surface larger.

The sunlight strengthens and adds to the colors in the architect's palette. The white of walls, the blacks of openings and windows, the dark grey of the deep shadow and the play of reflected lights in that shadow, the brilliant and infinitely variable color of the ornament, and finally the variation in tint of the different planes as well as the actual color note of the roof; all these colors are produced by the sunlight and it is only when the sun is in its real glory that they reach their true values and give their real effects. In other words, the colors become fresher and more brilliant while the main elements of the design, such as the relation between walls and voids have greater possibilities of variation.

And after the design has been made and executed the sun shows it off to the best advantage if it is really good, but points out its defects with harsh frankness if such defects exist. Ornament especially needs the sun to be really ornament, to show its infinite variety from spotty grey to broad masses of form and color.

The sun encourages this use of shades or color in design; it actually encourages good design and discourages poor design.



Honor Award, S. C. C. A. I. A.
LOBBY BELASCO THEATRE, LOS ANGELES
Tile by Gladding, McBean & Company

It happens that the taste of America today has a liking for Southern architecture, the Renaissance architecture of Italy, Southern France and Spain. As this architecture originally spread its influence into the more northern countries it very appropriately adapted itself to the needs and requirements imposed by the change of climate and social conditions, and the attempt to use it in its original south-

ern form and proportions, where climatic conditions are unfavorable, is always questionable.

In Southern California, however, it is singularly appropriate, wherever it can be adapted to or made to fit the actual requirements of the building.

The adaptation of French, Italian and native California architecture by Farquhar, Reginald Johnson, Allison and Coates, as well as by others, to its new surroundings is particularly happy. One feels that these styles, as they are being used by these men, are all of the same family, and that they are being imaginatively used in a way that looks toward the development of a local expression that welds them still more closely together.

Honor Award, S. C. C. A. I. A.
DECORATIVE PAINTING, LOS ANGELES PUBLIC LIBRARY
Julian Ellsworth Garnsey, Painter

This development has, in an interesting way, first been felt in the residence work, its influence spreading from that type to the small shop, the church, the school and now to the city and country clubhouse. It has naturally followed the lines of least resistance and has affected those classes of work that are most susceptible to its influence. Possibly, in time, it may likewise affect the purely commercial building — the office building, for instance — although this will, of course, require some modifications of the office building program.

In this connection I wish to speak of the award given to Mr. Coate's Bixby house. There are in the suburbs of Los Angeles many examples of the farm house type of early Californian architecture that, while quite appropriate insofar as climatic conditions are concerned, are not so appropriate when social conditions and conveniences are considered. This is perhaps specially true when the example is found on a city street.

It seems to me a little unnatural for a prosperous business man of a modern city to be housed in a primitive ranch house, even though that house may in itself be charmingly picturesque. This feeling of inappropriateness is accentuated when a great many of these quasi-ranch houses are built. The first one might fit in as a quaint relic or reminder of the farm that was once there but its frequent duplication makes it difficult to find an excuse for what one might like to excuse. Then, too, the very quality of picturesqueness is apt to lose its charm after one discovers that the quaint rural features have become a habit rather than an accident.

The example of Mr. Coate's work in the style of early California entirely escapes this criticism. It is such a house as might well have been constructed in the towns of Los Angeles, Monterey or Santa Barbara as the city residence of a family of refinement. It is quite free from anything that savors of the clever "stunt" or the false note of transported stage scenery. Simple, sincere, and chaste, it is intended for just the purpose for which it is being used, and occupied by just the kind of people that you would expect to live in it. This house and others of the same character are making this pleasing style a real progressive style that belongs to that family of modern Southern California architecture of which we have been speaking.

The Honor Award was given to the church of St. John, designed and built by Pierpont and Walter S. Davis. It is difficult to point out exactly in what the great charm of this little church lies. The materials used have much to do with it as well as the imaginative use and treatment of those materials. A feeling of romance and religious sentiment attaches itself to this little edifice. As one enters he is unmistakably aware of the presence of something that thrills and uplifts.

The design is very simple, very like the original design of Mr. Davis which won the competition of the church. It is inspired by antecedent, just as every other church ever built worthy of the name has been inspired by antecedent, inspired in a manner that is today unusual. Imagination has to such an extent guided Mr. Davis in this work that it may really be said to have been inspired.

The imagination is that subconscious faculty of the intellect that first selects and lays up a store of impressions and ideas, assimilating them and making them a part of itself; and then, having drawn upon this store of experiences as it will, that shapes, combines and perfects until it has recreated an idea or form just as God intended it should be—perfect in composition, proportion and color, harmonious in every respect.

We can always recognize this imaginative quality where it exists. Two men may make exact drawings of the same object. One drawing will be full of imagination, the other will not. It is this quality of imagination that we feel in the Church of St. John and that accounts for its great charm and beauty.

* * *

REPORT OF THE JURY

To the Executive Committee,
Southern California Chapter,
The American Institute of Architects.

The jury on Honor Awards for the year 1925 and 1926, appointed by the Southern California Chapter of the American Institute of Architects, namely, Arthur L. Loveless of the Washington State Chapter, and John Bakewell, Jr., and John Galen Howard of the San Francisco Chapter, A. I. A., convened at Los Angeles from January 31 to February 3 inclusive.

The photographs and drawings of all work submitted were first examined and each member of the jury made a tentative list of works which appeared to be of sufficient interest to call for a visit to the executed work, the idea being to see, so far as practicable, all works which appeared on any one list. As it proved, however, the three lists practically coincided; in only a few instances were there notes which were not unanimous.

Visits were subsequently made to all works tentatively noted which were accessible. In no case did the jury find serious difficulty in getting together on any award, though the high character, in general, of the work submitted caused the members some regret that it was not within the scope of the plan to honor a very large proportion of the exhibits.

The residential class, this year, as in previous years, was the best represented as to numbers, and, with certain reservations, as to quality. While a very considerable difference in outlook and taste is still observable (and desirably so) in the character of the various examples, a greater degree of consistency of feeling seems to have come about among the architects, or the owners, or both, as to what is the most fitting sort of thing for a Southern California home. The jury felt that an appreciable step had been taken, away from merely stylistic adaptations, toward a genuinely indigenous type of domestic architecture. The full realization of this ideal is, of course, not for today or tomorrow; but the direction in which the goal is to be sought seems fairly well indicated.

What has been said above applies less to other classes of work, and especially to big work, owing chiefly, no doubt, to the fact that there are fewer big buildings, and consequently fewer opportunities to study them, and some of the most talented architects seem, unfortunately, not to have the opportunity to study them at all. Yet even here a sane and sound tendency is discernible, at any rate to the eyes of this optimistic jury.

The two works about which there was most discussion, not to say argument, or even searching of hearts, were the County Hall of Justice and the Central Library of Los Angeles. Slight reservations were felt with regard to each of them, by various members of the jury, though perhaps not the same reservations by any two members. But in each of these two notable buildings it was recognized that very great difficulties had been surmounted and a genuine triumph achieved in the face of immense odds.

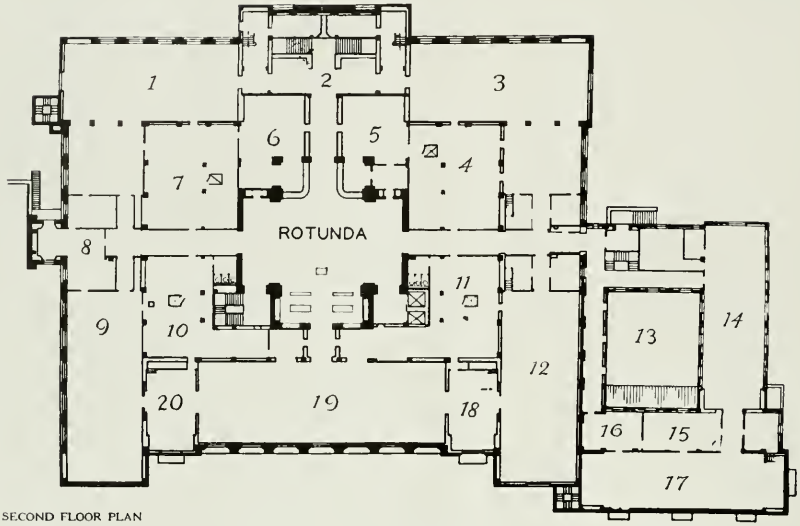
One may feel that the Hall of Justice is too cubicle in its proportions as a mass, that the arrangement of the interior leaves something to be desired, or that the order which crowns

PUBLIC LIBRARY

PUBLIC LIBRARY BUILDING, LOS ANGELES

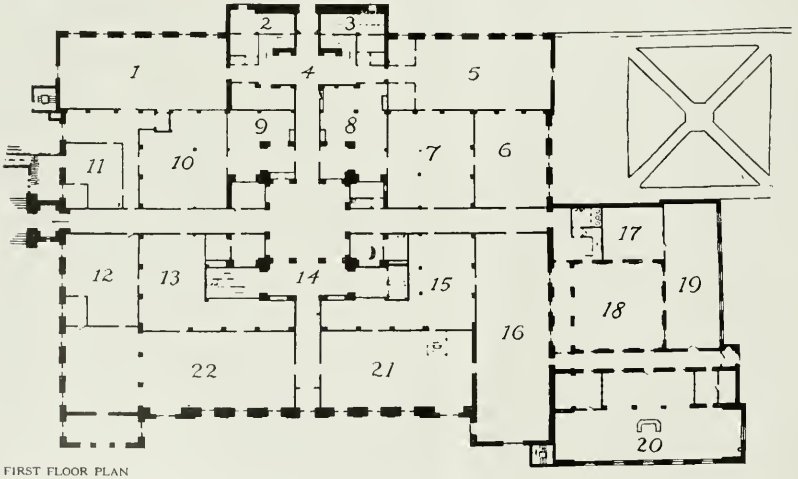
BERTRAM G. GOODHUE, ARCHITECT; CARLETON MONROE WINSLOW, ASSOCIATE

Honor Award, S. C. C. A. I. A.



SECOND FLOOR PLAN

1 Science and Industry
2 Corridor
3 Fiction Room
4 Stack
5 Receiving Room
6 Registration Room
7 Stack
8 Office—Work Room
9 Sociology Room
10 Stack
11 Stack
12 General Literature
13 Court
14 Music Room
15 Work Room
16 Stack
17 Art Room
18 California Room
19 Reference Room
20 Map Room



FIRST FLOOR PLAN

1 Future Bindery
2 Women
3 Men
4 Corridor
5 Foreign Room
6 Patents Room
7 Stack
8 Store Room
9 Store Room
10 Stack
11 Bindery
12 Work-Mail Room
13 Stack
14 Corridor
15 Stack
16 Curios and Exhibits
17 Stack
18 Court
19 Schools and Teachers
20 Children's Room
21 Newspapers
22 Periodicals

PUBLIC LIBRARY BUILDING, LOS ANGELES

BERTRAM G. GOODHUE, ARCHITECT; CARLETON MONROE WINSLOW, ASSOCIATE

the facade is an illogical and too splendid outer wall for what happens to be directly behind it. But the basic and unchangeable conditions of the problem as it came to the architects were such that these objections seem trivial, in the presence of so dignified, so beautiful, so expressive a work. The topping collonade may not properly "accuse" the jail, but it does right well accuse the Court House, of which the jail is only a part, like any other. And in architecture it is no new nor unworthy thing for the part to yield precedence to the whole.

The reservations as to the Library are of quite another sort. There was unanimity of opinion that something was the matter with the topping-out of the tower, though it would be too much to expect complete agreement among three men as to what that something was, or just how to cure it. The jury hopes that the architects of the building will be given another chance on this detail. Dissenting voices were heard (a) as to the lack of light (except by artificial means) in large parts of the interior of the plan; (b) as to the unnecessary pallor of the walls of the reading rooms, which overmuch divorces the lovely ceilings from the dark bookcases and floors; (c) as to the accredited character of the plan as a whole (as if it were a bungalow plan answering the whims of an arbitrary and non-architecturally-minded client); and (d) as to the unwelcoming character of the main entrance, if it is the main entrance, and, if not, the uncertainty as to which is the entrance, and, consequently, which is the front of the building. All these points may be reasonably met by reasonable allowance, to the architects of the structure, of a right to their own view. One may charge them all to genius, with one's hat off. Nevertheless they were, cumulatively, sufficient to carry conviction to the minds of the jury that this building, great in so many ways—so fresh in conception, so intriguing, so full of charm, so satisfying in its all-too-little exterior sculpture, so perfect in its decorative painting—was yet not quite deserving of the highest recognition.

This, the Distinguished Honor award, was reserved whole-heartedly for St. John's Episcopal Church, a work so nearly flawless that from the first, the jury was of one mind as to its dessert, taken by itself, though the carefullest consideration was given to the question whether some other candidate might not be equally or more deserving.

Fortunate the city which has one work worthy of the Distinguished Honor award. And this is not the first year when Los Angeles had, not one, but several buildings to which that high mark of recognition might well have been given.

The complete list of awards is attached hereto.

Respectfully submitted by the Jury,

(Signed). ARTHUR L. LOVELESS,
JOHN BAKEWELL, JR.,
JOHN GALEN HOWARD, *Chairman.*

GROUP I—DWELLINGS—SINGLE

Section A—Single detached dwellings, 6 rooms and under

Owner	Architect	Contractor
Mrs. W. L. Risley	Winchton L. Risley	
314 South Westmoreland		Escher'ch Bros.
Mrs. D. R. Wilkinson	Donald R. Wilkinson	
201 So. Ave. 66, Highland Park		D. R. Wilkinson

Section B—Single detached dwellings, 7 rooms to 12

Mr. S. W. Bixby	Roland E. Coate	
1148 Garfield Ave., So. Pasadena		Daniel Whetstine
Mr. and Mrs. Roger B. Emmons		
803 Columbia St., Pasadena		John V. Gierding
	David J. Witmer and Loyall F. Watson	
Mr. and Mrs. J. H. Kelleher	David A. Ogilvie	
2000 Ashbourne Dr., So. Pasadena		John Mayer

Section C—Single detached dwellings, 12 rooms and over

Mr. I. Eisner	Gordon B. Kaufmann	
Sixth and Muirfield		John Mayer
Mr. Harold S. Chase	Reginald D. Johnson	
Hope Ranch Park, Santa Barbara		Snook & Kenyon

GROUP II—MULTIPLE DWELLINGS

Section E—Multiple Dwellings, club type, city

Women's Athletic Club	Allison & Allison	
Flower Street		McDonald & Driver

Section F—Multiple Dwellings, club type, country

Lakeside Country Club	Wm. Simpson Construction Co.	
	Wm. Lee Woollett	

GROUP III—COMMERCIAL BUILDINGS

Section A—Mercantile Buildings not more than 4 stories

Casterline Estate	Bennett & Haskell	
Central National Bank, Pasadena		John H. Simpson

Section B—Mercantile Buildings—more than 4 stories

C. E. Toberman	Morgan, Walls & Clements	
Hollywood Fireproof Storage		Wm. Simpson Const. Co.

Section C—Industrial Buildings

Factory for Marshall Neill		Thomas & Stephenson
	Marston, VanPelt & Maybury	

Section D—Commercial Buildings—not classified in Sections A B or C

Pacific Finance Building	Curlett & Beelman	Scofield Eng. Co.

GROUP IV—SEMI-PUBLIC AND CULTURAL BLDGS.

Section A—Religious

Wilshire Blvd. Congregational Church		McDonald & Driver
	Allison & Allison	
All Saints Episcopal Church		Houghton & Anderson
	Roland E. Coate	

Section D—Semi-Public and Cultural Buildings, etc.

Board of Park Commissioners		
Fine Arts Gallery, San Diego		Lange & Bergstrom
	Wm. Templeton Johnson and Robert W. Snyder	
W. A. Clark Library	Robert D. Farquhar	Thomas Marlowe

LAKESIDE COUNTRY CLUB, LOS ANGELES
WILLIAM LEE WOLLETT, ARCHITECT

Honor Award, S. C. C., A. I. A.

PALOS VERDES SCHOOL BUILDING

ALLISON AND ALLISON, ARCHITECTS

FACTORY FOR MARSHALL NEILL, LOS ANGELES
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

Honor Award, S. C. C. A. I. A.

HOUSE OF MR. AND MRS. J. H. KELLEHER, SOUTH PASADENA
DAVID A. OGILVIE, ARCHITECT

GROUP V—SCHOOLS (Built by Civic Taxes or Bonds)

Section A—High Schools, including Junior High Schools

Board of Education of Los Angeles J. C. Bannister, Salin Bros.
John C. Fremont High Edwin Bergstrom Jas. P. Steele

Section B—Intermediate Schools and under not more than 8 rooms

Palos Verdes School District Allison & Allison
Malaga Cove Elementary School Anton Johnson Co.

GROUP VI—PUBLIC BUILDINGS (Built by Civic Taxes or Bonds)

Section A—Civic Administration Buildings

County of Los Angeles
Hall of Justice Raymond Granite Co and
(Exterior and Court Rooms) John B. Smeraldi, Inc.
Allied Architects Association

Section C—Libraries and Museums

East Branch Library, Pasadena
Board of Library Commissioners Allen & Bird
Marston, Van Pelt & Maybury
Central Library of Los Angeles Weymouth Crowell Co.
Bertram G. Goodhue, Architect
Carleton Monroe Winslow, Associate Architect
County of Los Angeles
Patriotic Hall, 1816 S. Figueroa C. T. McGrew & Sons
Allied Architects Association

GROUP VII—MONUMENTS

Section B—Sculpture

Sculpture of the Central Library Lee Lawrie, Sculptor

GROUP XI—ANY OF THE FINE ARTS AS DISTINGUISHED FROM ARCHITECTURE

For Design and Craftsmanship in Decorative Painting
Julian Ellsworth Garnsey
For Design and Craftsmanship in Tile Work
Gladding McBean & Co.
For Design and Craftsmanship in Decorative Painting
Allan Cox

The "DISTINGUISHED HONOR IN ARCHITECTURE"

St. John's Episcopal Church Clinton Construction Co.
Pierpont & Walter S. Davis

Architects Need Consulting Engineers

BULLETIN, Illinois Society of Architects.

A committee of architects has carefully considered the attitude which the architect may assume with reference to the employment of consulting engineers, and issues this report:

The judicial responsibility of the architect is the most important of the many and varied responsibilities which he must assume when he accepts the commission to design a building and superintend its construction.

Upon his good judgment, more than anything else, will depend the success of the structure. His duty to his client demands due consideration of neighborhood, and civic interests, and general appropriateness, as well as refinement of details. Bound up with his duty to his client is his duty to his profession. He must do nothing to discredit his profession.

Honesty is the keynote of professional ethics. Honesty in construction is as important as beauty in design, and the architect who fails to produce both in his building lacks the qualifications necessary to good standing in his profession. The success of any undertaking depends upon unified control. In the case of a building operation the architect should be supreme, but he must see that the best talent obtainable is employed in designing and supervising the details of construction and equipment, because it is impossible that the architect can adequately handle every detail in construction in this day of greatly diversified scientific achievement.

Professional work is constantly becoming more specialized. The family doctor still looks after the health of the family, but he recommends consultation with a specialist whenever he feels that special training and experience would be of benefit to the patient.

While it is true that contractors and material men frequently employ high grade engineers who may be trusted, within reasonable limits, such men obviously have a divided interest, and the architect should not depend upon them for engineering, but should have the work laid out and supervised by experts whose sole interest is the good of the building.

It is the plain duty of the architect to see that outside help is retained whenever he believes that in this way he can get men better qualified to deal with the special problem in hand, than would be the members of his own organization.

The necessity for the services of the structural engineer, the electrical engineer, and the heating and ventilating engineer is generally recognized. Other specialized lines of engineering, not so generally known, because not required except in certain classes of buildings, are equally well developed, and the services of bank vault engineers, acoustical engineers and refrigerating engineers are quite as necessary in their respective fields. Too frequently the architect hopes to save his client money by assuming the responsibility for these special features. In the opinion of this committee, this is dangerous practice. Consultation with engineers who have made a special study of the complicated and unusual problems of such features, should effect first cost economies amply justifying the expense of retaining them. Certainly the ultimate results would be very much in favor of this procedure.

Los Angeles Chapter of Engineers

Francis Cuttle, of Riverside, was the principal speaker at the March dinner-meeting of Los Angeles Chapter, American Association of Engineers, held at the Windsor Tea Rooms. Mr. Cuttle has been president of the Tri-States Water Conservation Association, which includes San Bernardino, Riverside and Orange counties, since the formation of this organization.

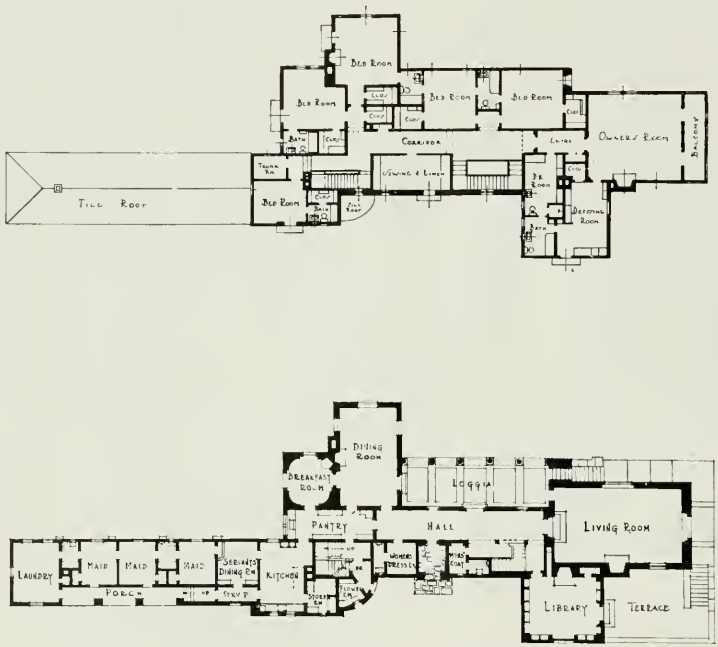
The subject under discussion at this meeting was "The Water Resources of California." Mr. Cuttle pointed out the vital importance of water conservation, particularly in Southern California, if the present prosperity and rapid increase in population is to continue. He told of the excellent work being done by his association in conserving the flood waters of the Santa Ana river by diverting the flow and spreading it over gravel beds. This water, sinking into the gravels, adds to the ground water supply to such an extent that the water table has been raised in this territory during periods when it was being lowered in other near-by districts.

Donald M. Baker, national second vice-president of the association, discussed the Herminghaus decision of the California Supreme Court, giving a brief resume of the western water law leading up to this famous case.

Sidney Graves, recently elected supervisor of Los Angeles county, was present and gave a short talk, promising to call on the association for engineering help and advice in connection with county affairs.

HOUSE OF MR. HAROLD S. CHASE, SANTA BARBARA
REGINALD D. JOHNSON, ARCHITECT

Honor Award, S. C. A. I. A.



PLANS, HOUSE OF MR. HAROLD S. CHASE, SANTA BARBARA

REGINALD D. JOHNSON, ARCHITECT

Honor Award, S. C. C. A. I. A.

TOBERMAN STORAGE WAREHOUSE, HOLLYWOOD

MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Honor Award, S. C. C. A. I. A.

PACIFIC FINANCE BUILDING, LOS ANGELES

CURLETT AND BEELMAN, ARCHITECTS

Honor Award, S. C. C., A. I. A.

HALL OF JUSTICE, LOS ANGELES

ALLIED ARCHITECTS ASSOCIATION

FINANCIAL CENTER BUILDING, SAN FRANCISCO

FREDERICK H. MEYER, ARCHITECT

The FINANCIAL CENTER BUILDING
San Francisco
Frederick H. Meyer-Architect

IT seemed to the writer that all San Francisco regretted to see the old Parrott block, at California and Montgomery streets, San Francisco, one of the city's oldest landmarks, fall beneath the wrecker's tools to make way for a more modern structure in the city's fast growing financial center. The Parrott building was substantially built of Chinese granite and stood for many years in defiance to both earthquake and fire. Architects and engineers often wondered why the old granite block withstood the ravages of the elements so well and many commented on its substantial character. The steam shovel, however, revealed an ideal soil condition that made for a solid foundation and thus is explained why this much discussed landmark stood so long and so well.

The lot, one hundred and thirty-seven feet square, offered a wonderful opportunity for an ideal plan and in making the preliminary studies for the Financial Center building it was thought advisable to adopt an "L" shaped plan, sacrificing an unusually large area of the lot to light, so that the unit rental value of office space would not vary, whether on a light court or street front. This decision has already proved correct and profitable and the results in renting have justified the judgment of the architect and builders.

As is well known, the important element in office building design is the unit of room measurement. We found through experience that a unit giving a division of not less than thirteen feet in width and not exceeding nineteen feet in length would make the ideal office, inasmuch as it would permit two desks at the end of the room, both lighted from windows. It would also permit a partition dividing the room into two units, one nine feet and one ten

TYPICAL PLAN, FINANCIAL CENTER BUILDING, SAN FRANCISCO
Frederick H. Meyer, Architect

feet, giving outer and inner offices, with two desks in the inner office and one desk in the stenographer's office.

The corridor widths were established after a good deal of study, the width between elevators being sixteen feet and the corridor width six feet six inches. All margin lights or corridor transoms were omitted, each corridor door having full length glass with a transom. The corridor is simply furnished with plain four-foot light Tennessee marble wainscot, Tennessee rooms may have all of the partitions removed and still leave the floors free of obstructions with the exception of the structural columns and with little change in the plumbing, heating or electrical work. All plumbing risers are at the column points. Basins on the opposite side of the corridors have the waste, vents and water run under the floor and in the suspended ceilings, with the vertical risers connecting them together and made removable at the ceiling line. The same system is used in connec-

LOBBY, FINANCIAL CENTER BUILDING, SAN FRANCISCO
Frederick H. Meyer, Architect

marble border and terrazzo floor, together with a very simple oak trim. The wire mould was retained in the corridors for inter-communication or bell systems desired by group offices.

The varied requirements of an office building make it necessary that sections of a floor be thrown into one area and this requirement leads to rather difficult mechanical problems with the heating, plumbing and electrical work. In the new Financial Center building any of the tion with switch legs in the electrical lay out. All telephone wiring is run on the outside wall line in place of the old method of wire mould in the corridor.

In designing the elevator lobby and the main entrance we frankly approached the problem with the idea of making it very colorful and awaited the removal of the scaffolding with fear and trembling, thinking that perhaps we had overstepped by transforming a sober busi-

ness building entrance into a theatre lobby, but judging from the approval of the public, the decoration scheme is appreciated. The walls are of polished Botticini marble with the elevator openings in carved marble and doors of cast bronze. The overhead treatment represents a wood beam ceiling with set-in cast metal ornamental panels. The background is in rich tones of red, blue and black.

The heating system of the building is divided into units so that the various exposures may be shut off entirely when conditions warrant. The boiler plant is also divided into two units, so that half or the entire system may be operated. The summer load for hot water is partially cared for by the rubbish burner installed in the basement, the waste material being used for fuel instead of being baled and sold.

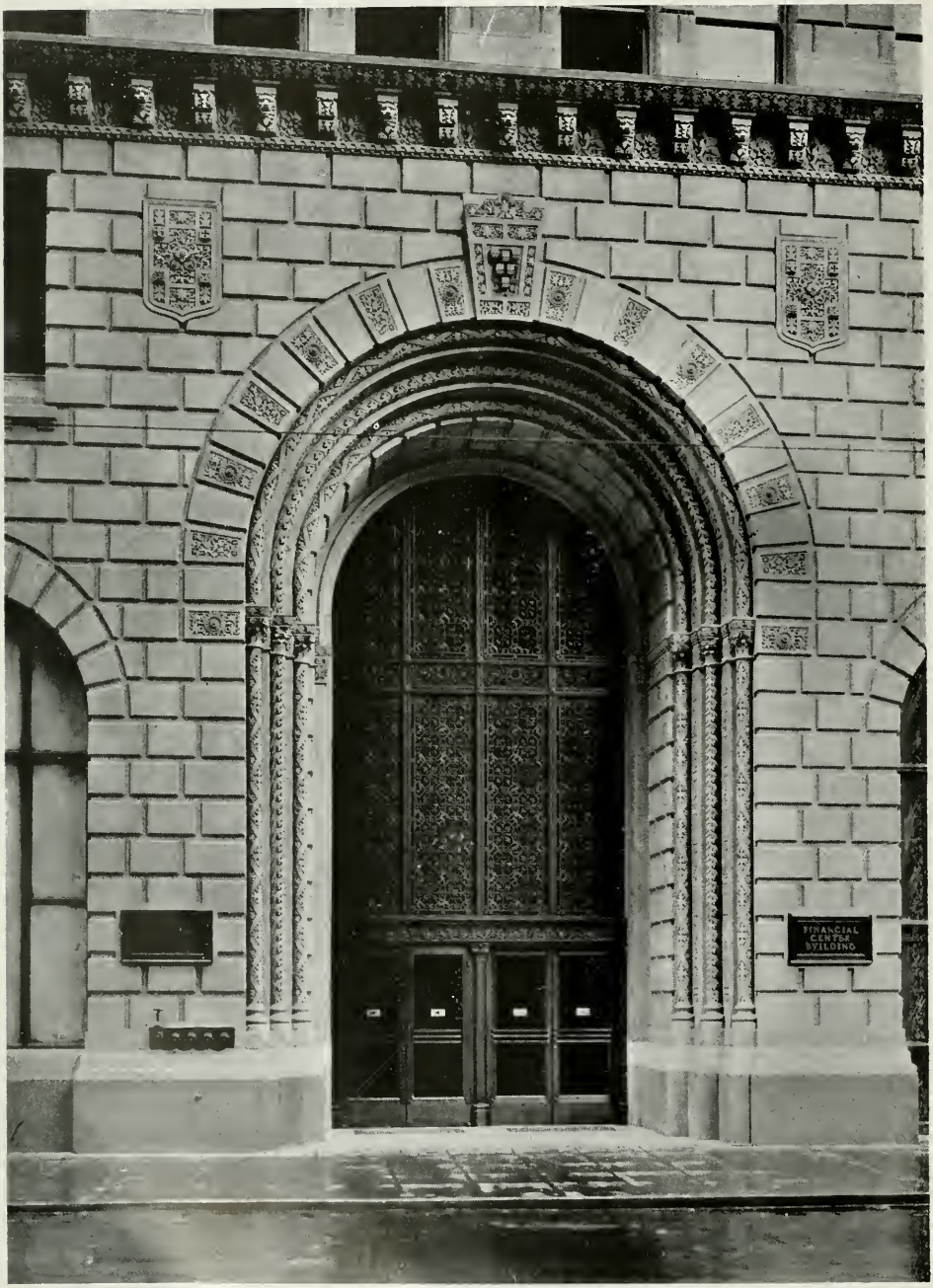
In the construction of an office building time is the principal element. When you consider that the steel plans for this building were commenced on the first day of January, 1926, and the building completed on January 1, 1927, it would indicate remarkable co-operation of the various trades. The wrecking was started March 1, 1926, and the excavating on the 20th, so that actual construction of the building consumed only nine months.

* * *

ARCHITECTS MEET—At a meeting of fourteen certified architects of San Diego a temporary organization was effected by the election of William H. Wheeler as temporary chairman and John S. Siebert temporary secretary. A permanent organization is proposed, preferably one affiliated with the American Institute of Architects.

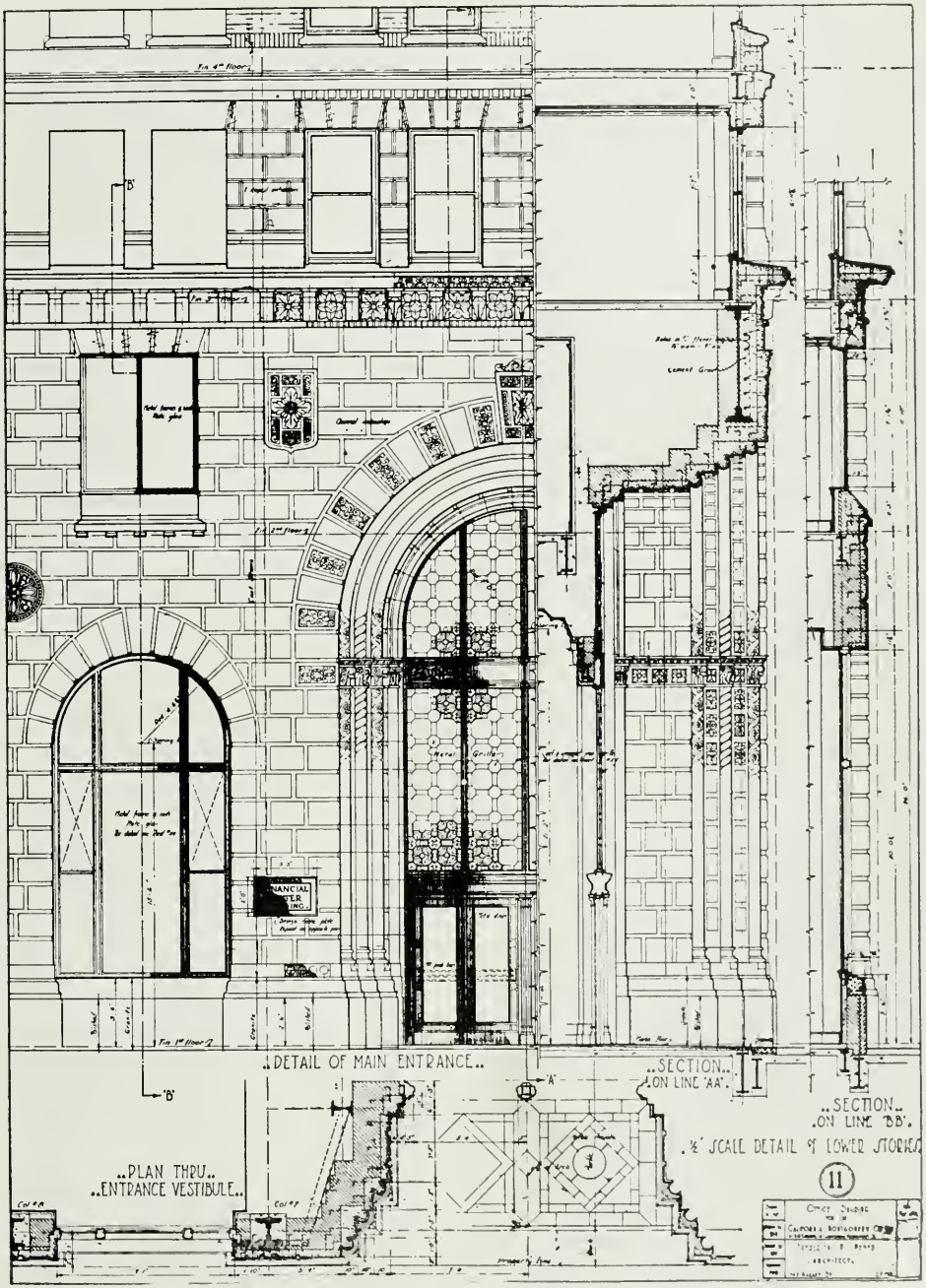
Architects Charles Cobb and Ralph Flewelling were the principal speakers at the regular meeting of the of the Architects' League of Hollywood March 2nd, both speaking on the subject of "Evolution in Architecture."

ELEVATOR DOORS, FINANCIAL CENTER BUILDING, SAN FRANCISCO
Frederick H. Meyer, Architect



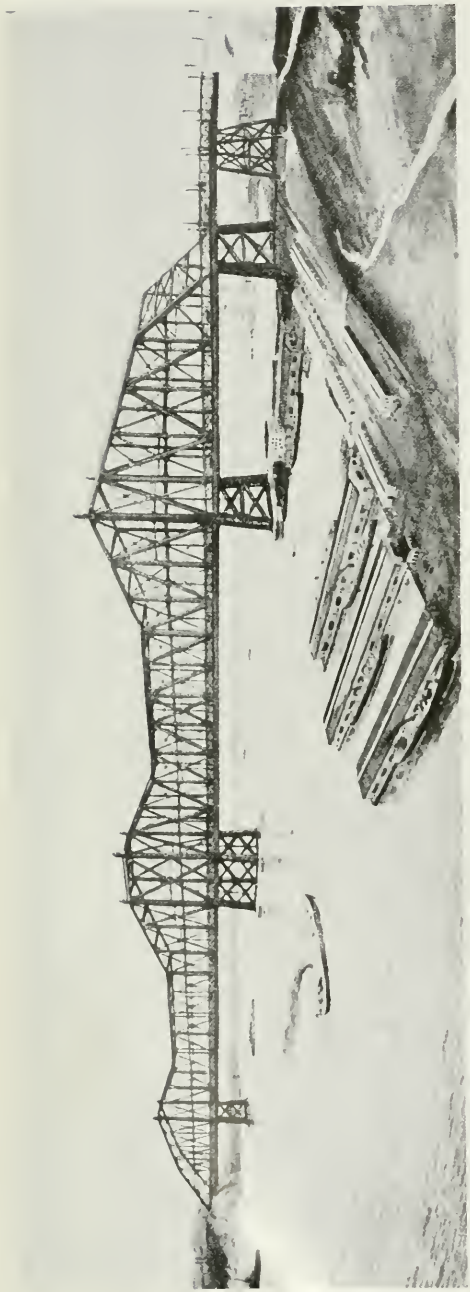
DETAIL MAIN ENTRANCE, FINANCIAL CENTER BUILDING, SAN FRANCISCO

FREDERICK H. MEYER, ARCHITECT



DETAIL OF ENTRANCE, FINANCIAL CENTER BUILDING, SAN FRANCISCO

FREDERICK H. MEYER, ARCHITECT



PERSPECTIVE SKETCH AND PHOTO OF CARQUINEZ STRAIT BRIDGE

CHARLES DERLETH, JR., ENGINEER

The CARQUINEZ STRAITS STEEL SPAN

By
Dean Chas Derleth - Jr
College of Civil Engineering - U of C

THE final link has been welded in the chain of structures destined to tie together the Northern and Central California highways heretofore separated by San Francisco bay and its arms. With the completion of the Carquinez Strait bridge (the dedication to take place next month), another water barrier will have been spanned and the antiquated ferry will have given way to modern toll bridge transportation.

Today the automobile and the gasoline truck have produced the era of the toll bridge. Wherever a water barrier to a modern highway requires a great and expensive bridge, that bridge usually must be built by private capital. If you discourage the building of toll bridges by private enterprise in instances where the public is not prepared to build them, you are discouraging progress. It makes no difference to the man who must pay toll whether he pays the toll to a city, county, state or corporation. But it makes a considerable difference to the taxpayer.

Like many other recent toll bridges, the Carquinez bridge has a limited franchise. In 1948 the bridge becomes the property of the adjacent counties and the state. Its investment of $7,000,000 must be repaid to the bond and stock holders before that date. The toll charges must be sufficient to amortize this sum during the franchise.

The Rodeo-Vallejo ferries at the bridge site now carry more than 650,000 automobiles a year. In addition to caring for present traffic, the very fact that a bridge exists across Carquinez Strait will develop new traffic and bring increased business to San Francisco bay cities and vicinity. It is estimated that the bridge traffic soon will increase not less than 25 per cent.

It is my belief that the completion of the Carquinez bridge will mark the beginning of an era of local bridge building and traffic expansion about San Francisco. The Carquinez bridge will make our people realize what it means to link metropolitan communities by great bridges. Therefore it is a pioneer in the development of rapid transit.

The Carquinez bridge is more than one mile in length between bridge heads. The main structure is 3350 feet long between anchor piers, comprising two anchor spans of 500 feet each, one center tower containing 150 feet of roadway in the middle of the Strait, and two great cantilever fairways each 1100 feet in length. The approach viaduct on the Contra Costa side is 1132 feet in length. The space between main trusses is 42 feet, providing for a roadway 30 feet wide between curbs and two sidewalks. Later the sidewalks may be changed to roadway, giving four lanes of traffic for future demand. The floor is a heavy reinforced concrete slab seven inches thick, supported on steel girders and beams. The bridge is of steel and concrete throughout, thus durable and fireproof.

The War Department requirement for ship clearance is 135 feet from high water level in the Strait to the lowest steel work under the bridge floor. This clearance is the same as that

for the great bridges in New York and allows the unobstructed passage of the greatest ships in the world.

The towers upon the three main piers rise to heights exceeding 300 feet above the surface of the water. The pier foundations in the middle of the Strait stand in 100 feet of water and were sunk in sands and gravels to a foundation bed of sandstone 130 feet below high water. From the sandstone bedrock to the pinnacle of the north tower the vertical height exceeds 470 feet. These few facts show that the Carquinez bridge is one of the show structures of the world. This community should take pride in it.

When it is realized that the concrete in the foundation piers and roadway of this structure would build a forty-foot concrete highway ten miles in length; that the quantity of timber used in foundation construction and for temporary false work would be sufficient to build 350 ordinary five-room bungalows; and that the 14,000 tons of structural steel would more than construct the frames of three office buildings, such as the Central Bank building of Oakland, the Hunter-Dulin building and the Russ building of San Francisco; one may begin to visualize the magnitude of the Carquinez Strait highway bridge. Not only are the quantities involved large, but the bridge ranks as one of the greatest double span cantilever structures in the world. Only three other cantilever bridges compare with it in magnitude — the Forth bridge in Scotland, the Quebec bridge in Canada, and the Blackwells Islands bridge in New York City.

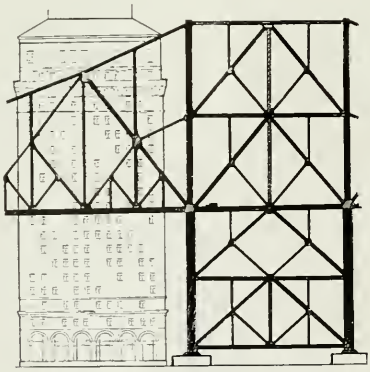


DIAGRAM SHOWING COMPARATIVE HEIGHT OF CARQUINEZ STRAIT BRIDGE AND 22-STORY STANDARD OIL BUILDING, SAN FRANCISCO

SAN FRANCISCO
PUBLIC LIBRARY

The PROVINCE of LANDSCAPE ARCHITECTURE

By Professor John William Gregg
Landscape Architect—University of California

LANDSCAPE architecture is now recognized as an art of design. Its important function is to govern the economic and aesthetic development of the surroundings of human habitations, and to promote the comfort, convenience, health and prosperity of national life by conserving and developing native landscape values.

From time immemorial man has endeavored to shape his economic progress in such a way as to obtain from his environment two things generally recognized as essential in the development of a higher type of civilization. Usefulness and beauty are the two great factors which have governed the material and spiritual progress of mankind since the world began, and it can be stated without fear of serious contradiction or argument that the Supreme Being, whom we all worship and adore, was the first Great Artist who created the earth and all things thereon with infinite pains, and gave it to a needy race, which has been modifying, mutilating and neglecting it ever since. As a result of such rapid economic progress there has come to be recognized the need of a new type of designer whose province is to guide man's modification of the landscape in such a way as to secure the greatest possible economic and aesthetic satisfaction out of it.

The advent of this new field of design has given rise to a separate profession made necessary by the discovery of so many new facts, and the increasing importance of so many known facts that older allied professions cannot presume to know or master them all. With a definite recognition of a newly segregated field of fact comes the acquirement of a new technique, the elaboration of theory in some new directions, and the growth of a new technical language, all of which demand particular native ability and technical training to master. This is what has happened in the case of Landscape Architecture, for within comparatively recent years there has come an increased recognition of the value to the public of designed and organized cities, and of parks, reservations and out-of-door spaces, and a keen interest in the design and development of private grounds of various kinds. There is now an effective demand for designing skill in the use of not only ground forms and the vegetation thereon, but designing skill in the selection and arrangement of landscape and architectural elements in larger units for individual or public use. This demand has been met by the technically trained Landscape Architect because his materials and technique are not always those of the older allied professions of Architecture and Engineering. They require quite as much training to master in an ordinary lifetime, because in no field of art is it possible to design on general principles without a detailed knowledge of materials and technique. The broad-minded, well-trained Landscape Architect of today fully appreciates the reciprocal influence that one art may have on another, and is capable of thinking in terms that enable him to intelligently co-operate with allied artisans in the solution of problems involving a composition as a whole.

Probably no other art is so intimately associated with landscape art than is Architecture. Both are concerned with the bringing together in some definite form many dissimilar elements into one harmonious whole. For example, the massing of foliage and the massing of the various elements of a building involve principles of composition. The scale and proportion of architectural masses, materials of architectural construction, and problems of fenestration are all phases of architectural composition which may materially make or mar a landscape setting. Both the Architect and Landscape Architect should be trained to a full appreciation of the importance of interdependent problems, and be

willing to think in terms of each other's art of design. As an example of technical differences that may exist in problems of design, and which at first thought appear to be governed by the same rules, let us consider the fact that the rules by which an Architect establishes the rise and tread of an interior staircase of varying degrees of steepness, as conditions may require, or his desire may lead him, are not the same as those which govern the design of garden steps, or even a flight of steps leading up to a building. The feeling of breadth created by the outdoor spaces demands for comfort and effect differently proportioned treads and risers than might be used for inside stairways. Furthermore, an architect or engineer who has not been trained to think in terms of arranging ground areas or plant masses is apt to develop paths and walks that are too broad or too narrow, steps that are too steep, or steps that bear the wrong relation to their paths. Again, an architect in designing an interior staircase would never think of making the staircase wider than the width of the hall, but the Landscape Architect in designing a path leading to a flight of garden steps between two levels might find it necessary to make the treads wider than the path, for reasons that are optical and the result of centuries of conscientious landscape design.

The same technically developed abilities which guide the general design of a building should be exercised in creating the general setting of a building, because where architectural masses are dominant elements in the composition as a whole, they often govern the radiation of the principal landscape lines—the two lines of thought are inseparable. If a client is farsighted enough to have a Landscape Architect collaborate with an Architect, then not only the landscape is studied as a setting for the building from the beginning, but the building is thought of in terms of the setting which the Architect and Landscape Architect jointly feel for it.

It should not be inferred that Landscape Architecture deals only with problems involving Architecture or Engineering dominance, because in its larger aspects it may be concerned with the preservation and development of the broader natural landscape values in the form of public parks and other land areas in such a way as to provide that refreshment and calm that comes from a communion with beautiful and reposeful sights and sounds which nature, aided by the hand of man, may abundantly provide.

A Landscape Architect is concerned with producing a composition which will be adapted to its use, be reasonable in cost, and at the same time possess that grace of form and beauty of

GOLDEN GATE PARK, SAN FRANCISCO
Where one art reigns supreme

expression in the character and attractiveness of its details which can only be brought about by the artist availing himself of the knowledge furnished by the master productions of this and other ages.

With all this in mind there was founded in 1899 the American Society of Landscape Architects, which now has more than one hundred and fifty members, and which includes "in its memberships only Landscape Architects of recognized ability and experience, whose methods of practice conform to the ethical standard laid down by the society and its several chapters in their official statement of professional practice. This statement explains that 'a Landscape Architect in good professional standing is one who has artistic ability and thorough technical training for dealing with the problems which he undertakes, and whose remuneration is an openly stated compensation received directly from his client for services rendered, and not a commercial profit on the material supplied or labor employed.' "

* * *

LANDSCAPE VALUES IN NEW SUBDIVISIONS

Realtors have done and are doing much to build real homes as well as houses for the people of America. As a rule, they are keenly alive to anything that makes these homes better and more attractive. City real estate planners should make their cities of the future better places in which to bring up children, and this means adequate provision for parks and playgrounds. It is clearly demonstrated that real estate subdivisions for strictly residential purposes which set aside a certain percentage of the land for park use and the development of landscape beauty are more attractive to possible purchasers, and that these park areas are important factors in the life of such home communities.

* * *

MORE GARDEN ORNAMENTS

Vases, oil jars, urns, and flowering plants in pots should hold a unique place in present day landscape art, particularly here in California, where the Mediterranean style of architecture is becoming so popular.

We can often use them as they were used in the villa gardens of the old world, where they took the place of sundials, bird bowls, statues and fountains marking a center of intersecting walks.

These elements are happily used when their size is in scale, and their decoration artistic and ornate enough to be in keeping with the general landscape treatment.

Vases, for example, can be effectively used in places of lesser importance where they become simply decorative elements,

BALBOA PARK, SAN DIEGO
Where two arts meet and mingle

HOUSE OF MR. C. M. BENZEMAN, LAKESHORE HIGHLANDS, OAKLAND

KENT AND HASS, ARCHITECTS

Awarded Distinguished Honor in Architecture

ST. JOHN'S EPISCOPAL CHURCH, LOS ANGELES

PIERPONT AND WALTER S. DAVIS, ARCHITECTS

Awarded Distinguished Honor in Architecture

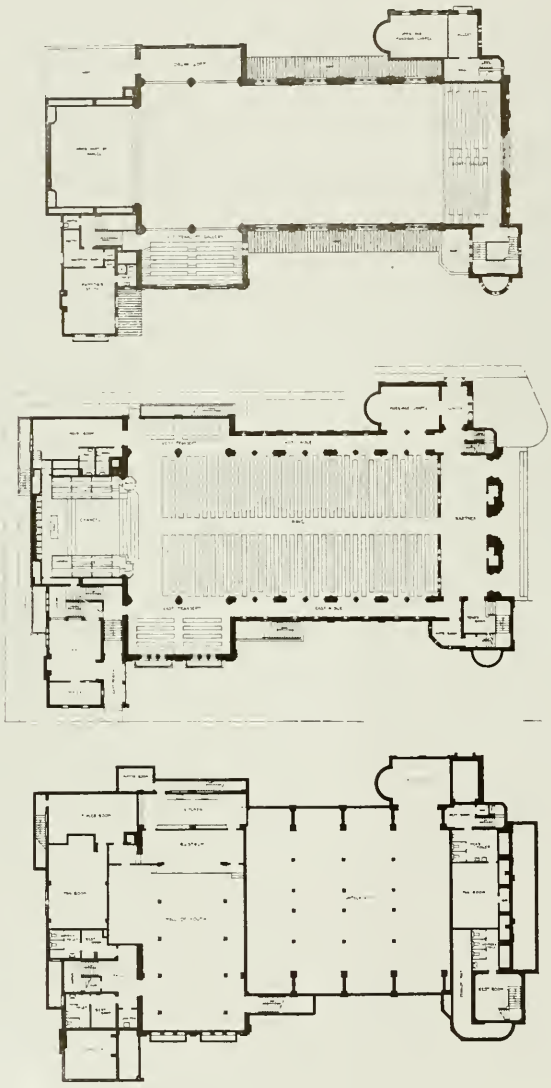
ST. JOHN'S EPISCOPAL CHURCH, LOS ANGELES

PIERPONT AND WALTER S. DAVIS, ARCHITECTS

Honor Award, S. C. C., A. I. A.

WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES

ALLISON AND ALLISON, ARCHITECTS



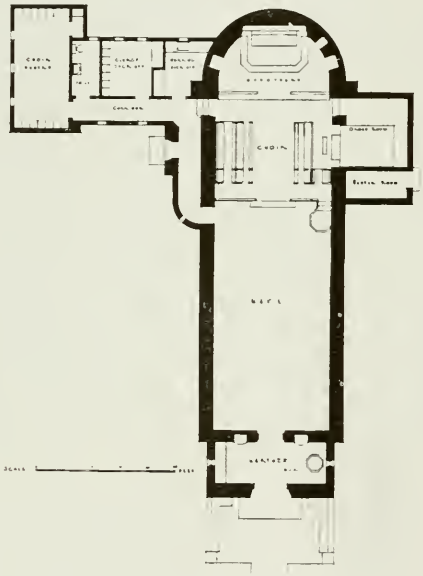
PLANS, WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES

ALLISON AND ALLISON, ARCHITECTS

Honor Award, S. C. C. A. I. A.

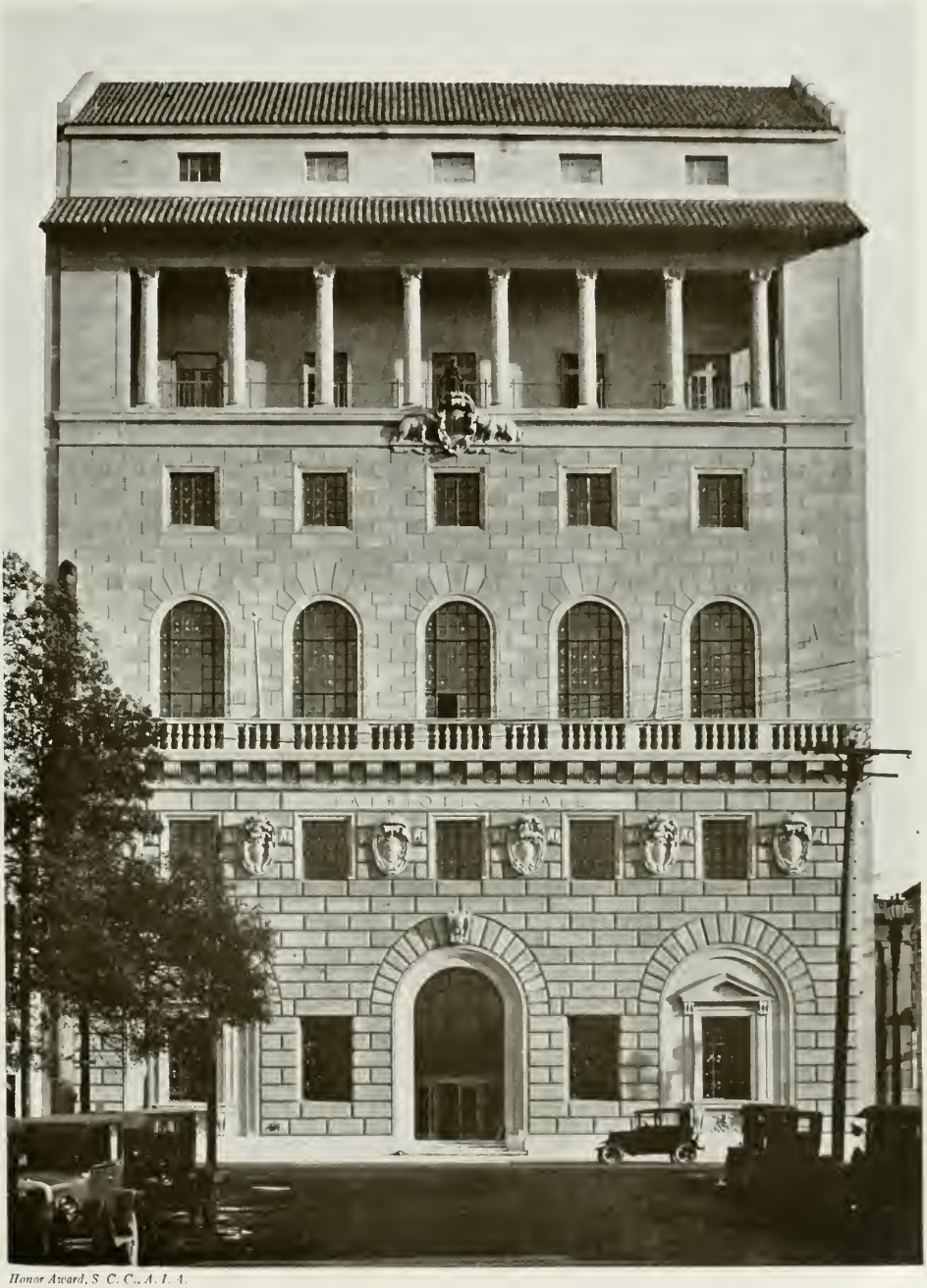
ALL SAINTS EPISCOPAL CHURCH, BEVERLEY

ROLAND E. COATE, ARCHITECT



PLAN, ALL SAINTS EPISCOPAL CHURCH, BEVERLEY

ROLAND E. COATE, ARCHITECT



Honor Award, S. C. C., A. I. A.

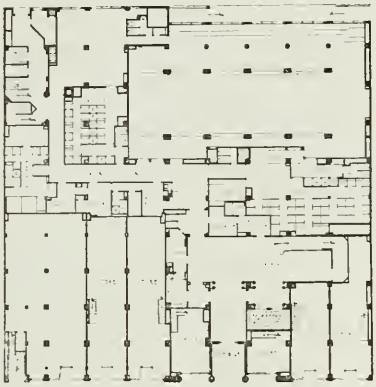
PATRIOTIC HALL, LOS ANGELES

ALLIED ARCHITECTS ASSOCIATION

Honor Award, S. C. C. A. I. A.

WOMEN'S ATHLETIC CLUB, LOS ANGELES

ALLISON AND ALLISON, ARCHITECTS



FIRST FLOOR

SECOND FLOOR

THIRD-FOURTH-FIFTH FLOORS

SIXTH FLOOR

WOMEN'S ATHLETIC CLUB, LOS ANGELES

ALLISON AND ALLISON, ARCHITECTS

Honor Award, S. C. C., A. I. A.

PATIO, WOMEN'S ATHLETIC CLUB, LOS ANGELES

ALLISON AND ALLISON, ARCHITECTS

Honor Award, S. C. C., A. I. A.

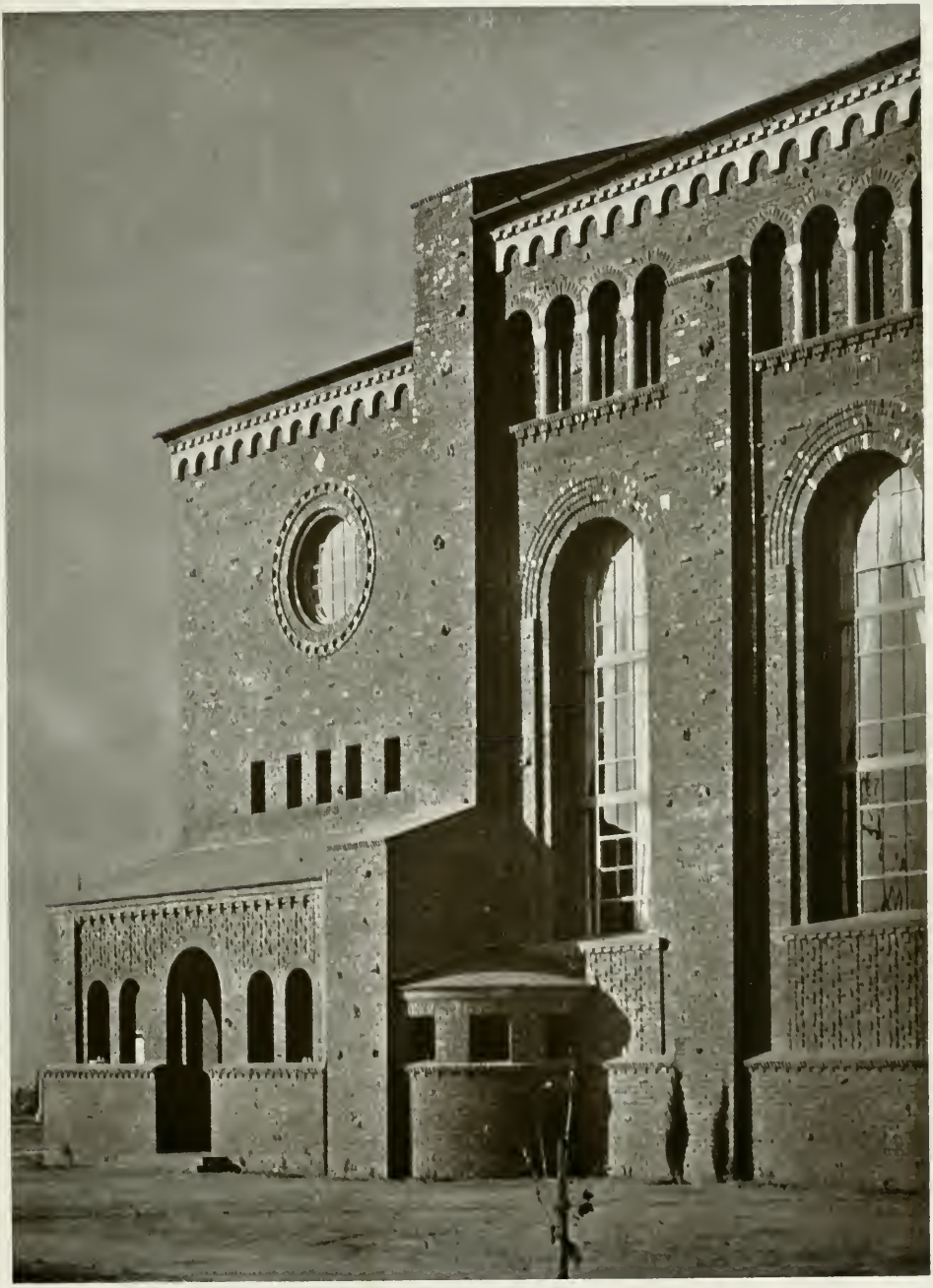
GALLERY OF FINE ARTS, SAN DIEGO

WM. TEMPLETON JOHNSON AND ROBERT W. SNYDER, ARCHITECTS

Honor Award, S. C. C. A. I. A. *Photo by Wm. M. Clarke*

W. A. CLARK PRIVATE LIBRARY

ROBERT D. FARQUHAR, ARCHITECT



Honor Award, S. C. C., A. I. A.

JOHN C. FREMONT HIGH SCHOOL, LOS ANGELES

EDWIN BERGSTROM, ARCHITECT

Honor Award, S. C. C. A. I. A.

THE CENTRAL NATIONAL BANK OF PASADENA

BENNETT AND HASKELL, ARCHITECTS

Honor Award, S. C. C. A. I. A.

HOUSE FOR MR. ROGER B. EMMONS, PASADENA

DAVID J. WITMER AND LOYALL F. WATSON, ARCHITECTS

Honor Award, S. C. C., A. I. A.

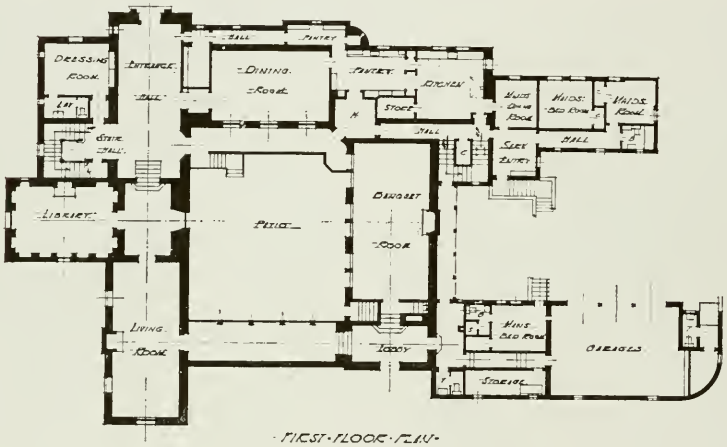
HOUSE FOR MRS. W. L. RISLEY, LOS ANGELES

WINCHTON L. RISLEY, ARCHITECT

Honor Award, S. C. C., A. I. A.

GARDEN VIEW, HOUSE FOR MR. I. EISNER, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT



FIRST FLOOR PLAN

HOUSE FOR MR. I. EISNER, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

Honor Award, S. C. C. A. I. A.

HOUSE FOR MR. I. EISNER, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

Honor Award, S. C. C., A. I. A.

HOUSE FOR MR. STAFFORD W. BIXBY, PASADENA

ROLAND E. COATE, ARCHITECT

A PORTFOLIO of ORIGINAL LIGHTING FIXTURES

By the Boyd Lighting Fixture Co San Francisco

IN this small group of designs an effort has been made to present lighting fixtures with the romance and color of old Spain.

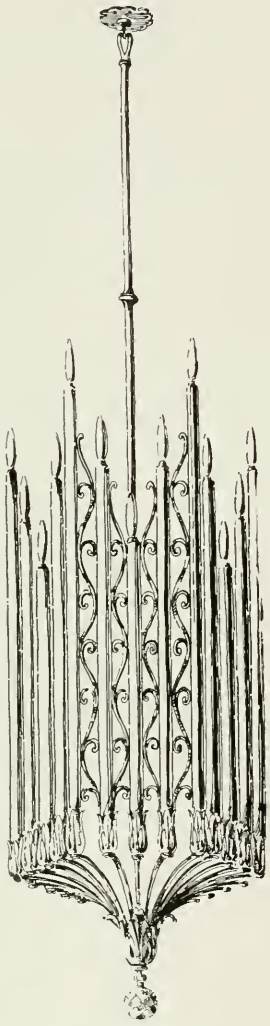
Early American designs combine the wax candle with present-day electrical fittings.

Eighteenth Century French appliques are brilliant with crystals.

Byzantine designs show a richness of ornament which is enhanced by the delicacy of its handling.

Modern French designs are done with the restraint that seems more nearly to meet the cultured American taste.

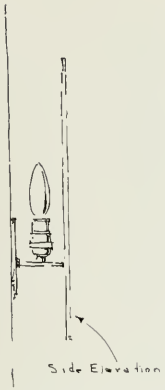
GRATTAN J. ENGLISH.

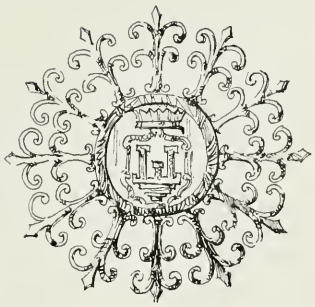


This is a composition in parallel lines suggested by an illustration by Kay Nielson.

This fixture was designed for the residence of Mr. Walter D. Heller. It will hang in a stair well surrounded by a circular iron stairway.

Messrs. Samuel Lightner Hyman and A. Appleton, *Architects.*

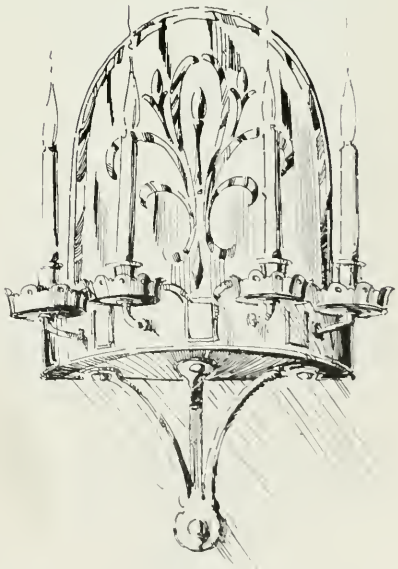




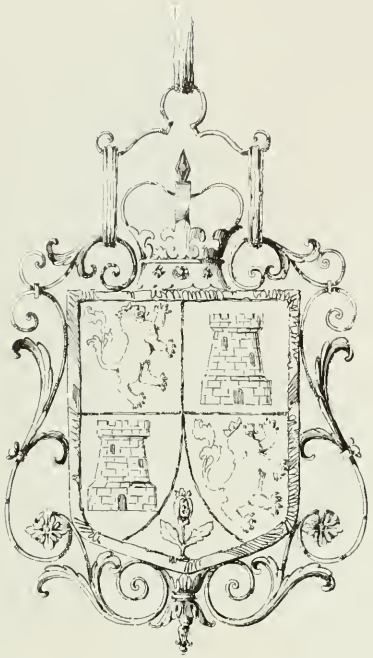
A luminous wall ornament with crest in antique Spanish glass. Designed for the residence of Mrs. A. H. Hills, Piedmont, California. Sidney B., Noble and Archie T. Newsom, *Architects.*

A French applique designed for the residence of Miss Schatz Adams, New York City.

A bracket designed for the lobby of the Mark Hopkins Hotel, San Francisco. Weeks & Day, *Architects.*

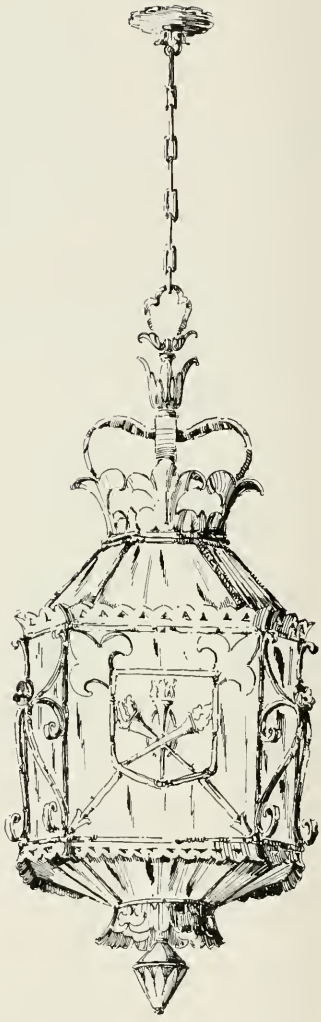


A Colonial wall light with wax candles and mirror The electric bulbs are concealed. Designed for Madame Butler-Hedges' residence at San Juan Lewis P. Hobart, *Architect.*



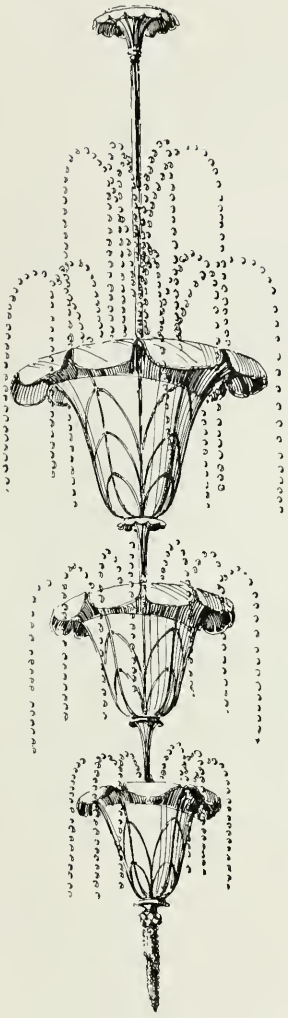
A hanging fixture made to simulate a banner. The Spanish crest is done in antique glass and is surrounded by an ornamental, hand-wrought iron framework.

A pewter ceiling fixture with polished metal reflectors.
Designed for Mr. J. S. McClymont.
Albert Farr, *Architect.*
J. Francis Ward, *Associate.*

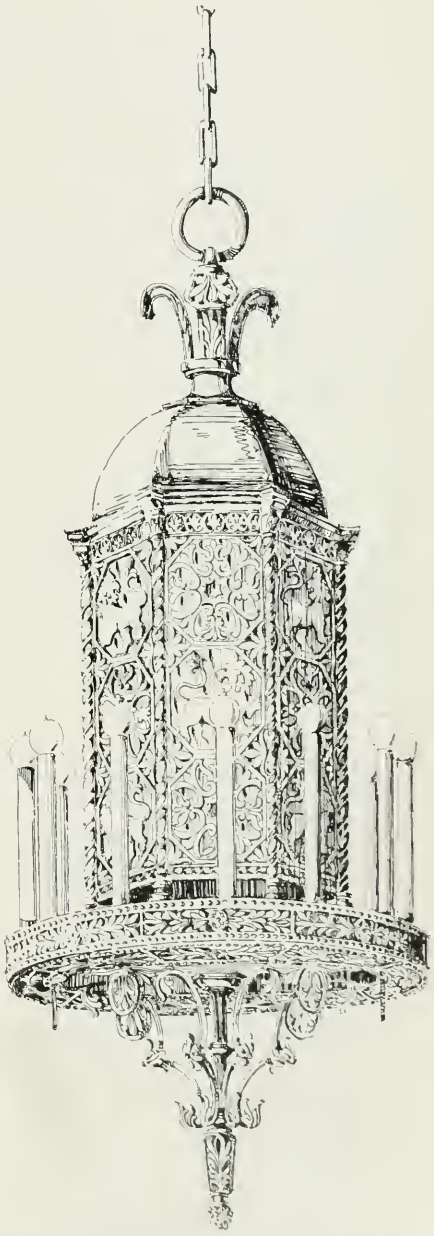


A Spanish lantern presenting the crests of Seville, Cordova, Barcelona and Granada on each of the four larger panels.

The primary colors used in the crests are patinated with a warm transparent brown. The subdued richness of the colors is not unlike the 16th century painted windows.



A modern French design done in the manner of Edgar Brandt. The bent glass panels are colored in soft pastel shades. The cut glass beads scintillate in the direct rays of the lamps within the bowls.



A hanging fixture designed for the lobby of the Financial Center Building, San Francisco

Frederick H. Meyer, *Architect*.

The GAS FURNACE PROBLEM

By J Lyle Vance

ARCHITECTS have noted the swing of public desire to good methods of heating homes with gas. In these progressive times when the public is accustomed to an almost endless number of conveniences, architects realize that it is but natural that their clients should turn from coal, the cumbersome and dirty fuel, to gas, oil or electricity. It is up to them to provide their clients with the best and most reliable heating systems the market provides. It is the purpose of this article to outline briefly a few thoughts on the subject of proper gas heating.

Unquestionably gas has all the advantages sought by the architect's client. There are, however, good and bad methods of gas heating. Unvented or open flame gas heaters are bad, regardless of claims to the contrary, because they release burned gas into the rooms, which is most unhealthful. Properly vented gas stoves and gas radiators are much better but are unsightly, difficult to clean and take up valuable floor space.

The good gas-fired warm air furnace is made gas tight, the burned gas being carried off through vents, chimneys and flues; it is located in the basement out of sight and only the wall registers are in evidence in the rooms. Warm air furnace heating is admitted by medical authorities to be the most healthful form of home heating because it ventilates the rooms and humidifies the air. These points are necessary to health.

With new developments in better methods of gas furnace installation and more convenient devices of control, too much praise can hardly be given them. To fully appreciate this a brief description of these developments is needed.

What is known as the "unit system" of installation is unquestionably a forward step. With this system two or more smaller gas furnaces are installed to heat a home instead of one large one. Each of these small furnaces, called "units," heat one room or a small natural group of rooms. For example, let us take the small five or six room bungalow where one "unit" heats the living room and dining room and another heats the bedrooms and bath.

In the large home we might have one "unit" heating the living room; another the dining room and hall; one heating the breakfast room and sun room; one heating the owner's bedroom, dressing room and bath; one heating the child's room and bath; one the guest room and bath, and one the servants' rooms and bath. These "units" vary in size so that each amount of space to be heated can be equipped accordingly.

Here are the advantages to be gained: Several small furnaces with but very few warm air pipes on each furnace, located close to the rooms heated, give positive heat delivery with little heat transmission loss. The old difficulty, where a multitude of pipes lead from one large furnace, gave no end of trouble and heating results were never certain. Furthermore, with "units" the entire house may be heated when necessary or only a small portion may be heated independently, as desired. Therein lies the opportunity for distinct saving.

Architects have found that because of the total absence of unsightly evidences of the heating system there is a better opportunity for them to achieve more beautiful interiors. The registers are susceptible to decorative treatment and some of the furnace companies are making period design registers to give the architect this opportunity. Other architects design special wrought iron registers, in keeping with the general motif. Clients appreciate the architect's thoughtfulness in thus providing convenience, beauty and cleanliness in their heating plans.

In many communities we find that architects are unfamiliar with the improved types of gas heating and are content to simply make an "allowance" in their specifications for the heating system. This sum is usually inadequate and

is made so that the house may be built within some specified figure.

Now, no matter how "showy" a house may be the client is never entirely satisfied if it is not livable, comfortable, warm, inviting and equipped with conveniences.

The client is prone to attempt to get all those items for which allowances are made for the amount of the allowances because he has spent all his available money in the general contract. Unfortunately there are heating contractors who are willing to give the owner something which resembles a gas furnace heating installation for the "allowance." The installation generally resembles a heating plant in every respect except that it fails to heat.

Another evil is the practice of having the "roughing in" of a heating system done by the sheet metal contractor who neither knows nor cares about the details of the heating plant; he knows nothing about how to properly proportion register sizes, register box throats or boot connections to the rooms that are expected to be heated. These things are not his worries.

In a Southern California community where gas furnace heating is universally accepted by the public and the architects and is giving wonderful satisfaction, the procedure has been altogether different. The architects, when they found it was absolutely impossible to get reliable engineering information, called into consultation a representative of some good heating firm who collaborated in supplying information of real value in preparing an effective heating layout.

There was no confession of weakness here on the architect's part and the representative of the reliable heating concern was proud of the confidence placed in him and his ability to make a layout for a heating system which would heat.

Then the architect co-operated with this specialist and where thick walls were needed for ample size heat pipes and ducts he provided them. Also, when the house was of such extended plan that more than one furnace basement or cellar was needed, he provided what was necessary so that heat pipes would be short and direct. Maybe bathroom fixtures had to be shifted; maybe a door moved here and there, but if this was necessary it was done.

Then when specifications were written everything connected with the heating installation was put into the heating contract, including roughing in, piping, furnaces, vents complete even to roof caps and flashings, if the gas furnaces did not vent to a chimney. Furthermore it included gas connections to the furnaces, wiring of electric controls, switches, thermostats and transformers.

With such clear specifications before him the heating contractor knew that there was no divided responsibility; he could offer no alibis if the system did not heat, so it heated. Heating contractors in this community have followed up their jobs and render prompt service no matter what attention may be needed. They do not even want the gas companies to adjust their furnace burners.

Undivided responsibility of this kind has developed responsible heating concerns who specialize in gas furnace heating and do no sheet metal contracting. This is as it should be, for the craft is a highly technical one with but few textbooks to aid them. The men heading these concerns are keen, intelligent and courageous and have the backbone to flatly refuse a job if they are expected to do something which invites failure.

Divided responsibility in the gas furnace heating business will never develop any contractors worthy of the name. It will discourage those who wish to be somebody and architects will have to turn to some less desirable form of heating for their homes to escape the chaos they may have helped to create.

PENCIL SKETCH BY FREDERICK J. REIMERS

The ARCHITECT AND ENGINEER

SINCE 1905

Published Monthly in the Interest of the Architects, Structural and Mechanical Engineers, Contractors and the Allied Trades of the Pacific Coast.

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Vol. 89 APRIL, 1927 No. 1

Twenty-two Years of Achievement

TWENTY-TWO YEARS AGO next month The Architect and Contractor of California donned its swaddling clothes. Founded by Colonel E. M. C. Whitney, now deceased, the first number was published at 215 Sansome street, San Francisco, then a three-story old-fashioned office building without elevator or heating equipment. A splendid eight-story Class A office building occupies the site today.

In the first issue of The Architect and Contractor of California, which later took the name of The Architect and Engineer of California and then, as the field of the publication broadened, the "of California" was discontinued, there were pictures of the Monadnock building, San Francisco, then about to be constructed from plans by the architectural firm of Meyer & O'Brien; the Dana building, designed by Cunningham & Politeo, and later destroyed by fire; a group of east bay homes by A. W. Smith and some queer looking interiors with gas fixtures hung from a chandelier in the center of each room. Electricity was just coming into general use for illumination and a far-sighted writer, Sam P. Hamilton, discussing "Water Heating by Gas," showed his confidence in the developments of the future by asking the reader, "is it possible that in a few years hence, when the subtle electric current has completely released us from the lesser cares of life, that we shall look back with as great contempt on the gas age, as we now look back upon the 'tea-kettle days' of our fathers?"

Golf was just beginning to be popular twenty-two years ago, for we read of plans by Architect Ralph W. Hart, now deceased, for a $20,000 clubhouse at Ingleside for the San Francisco Golf and Country Club. Golf links also were to be laid out, the announcement read. Other building reports in this issue told of a new building for the California Club being designed by William Knowles, some school houses by Stone & Smith, the new Shreve building by William Curlett, now deceased, and a $75,000 apartment house at Taylor and Mason streets by Boese & Schnaittacher.

In the Introductory Editorial much stress was laid upon the development of a California type of architecture. But there was no reference to the present day popular Spanish or Mission types. It was the "California Bungalow," the "California Cottage," or the "California Chalet," that seemed to be the rage, with one architect vying with the other to produce a "knockout" (to use a rather undignified but none the less forcible expression to emphasize an achievement of exceptional merit). That this same fine spirit of competition has continued for almost a quarter-century is evidenced in present-day domestic architecture on the Pacific Coast. Now it is the "California Spanish," with its Mediterranean influence, that is bringing our architects international fame.

In keeping apace with the development of the building industry of the West The Architect and Engineer has adopted what seems now to be the generally accepted standard size page—a size that offers attractive space for display of architectural compositions with letter-press in type sufficiently bold to permit of easy reading and handsome makeup.

Just as we are proud of our architectural achievements on the Pacific Coast, so it is hoped our readers will be proud of this, their pioneer publication. It shall be the aim of the publishers, in the future, as in the past, to present the best that the profession has to offer, broadcasting to the world from month to month a portfolio of the beautiful things that are within our environment.

Comments

A LOOK over the Honor Awards of the Southern California Chapter of the Institute suggests several considerations.

Most obvious is the almost uniformly high quality of the work. Whether it be domestic, institutional, scholastic, religious, commercial, public, or what not, it possesses, with few exceptions, some real element of distinction.

Scarcely less outstanding than the quality and variety of the several examples is the cohesion of the group. The two or three items foreign to the prevailing spirit stand out almost as sports. Now, such a community of outlook and purpose presages, if it does not already attest, something which can be termed a style. I question if so many individual designers, working on so varied an array of problems, would produce an equal impression of homogeniety, and withal lively variety, as a result of an entirely external or artificial stimulus.

Lastly, one reflects on the enterprise of the Southern California Chapter in instituting this annual honor award for local architectural merit. It implies a corporate consciousness, which can scarcely fail to stimulate public interest, which in turn sustains professional effort—and thus we deduce that all circles are not vicious. It would not be rash to assume an interrelation between this group consciousness and the already noted homogeniety of expression.

This much for the performance of Los Angeles. An observer in San Francisco, if he be honest with himself, must ask himself three rather pertinent corollary questions:

Would it be possible, out of the work of the last two years in and about San Francisco, to gather an exhibit equally varied and meritorious? A touchy question. Prudence might justify declining to answer without more thorough investigation. But the question is there, refusing to be downed.

Would a local selection present so joyous a variety along with so conspicuous a unity of spiritual background and outlook? Here I would feel less hesitation over a negative reply. Our exhibit might reveal much scholarly accomplishment, but at the same time less concentration of motive power and less light-hearted gaiety in the sheer doing of things.

Should the San Francisco Chapter of the Institute bestir itself to arrange similar periodic honor awards? If doubts or reservations qualify the replies to the previous questions, here I believe we are on less debatable ground. The stimulation of public interest and professional pride attending such activities could not fail to be of service. It might focus attention in a manner favorable to our efforts toward homogeneous and consistent stylistic expression. The least it could do would be to help establish architecture as a subject worth serious discussion. Happily, the Chapter has taken the first step in approving the scheme. May it come to flower!

* * *

MR. F. W. FITZPATRICK of Chicago and Mr. Norman Mohr of San Francisco are engaging in a little friendly I-Did-You-Didn't regarding the inventor of the so-called "setback building." Each gentleman avers he was it. The Civic Center idea has also been thrown in to enliven the discussion. Their respective contentions on the latter item parallel those on the former. So far there is nothing which either alleges the other did first. All this is presented with an array of precise (but conflicting) names and dates. For the sake of the contestants, let us hope the controversy does not wax so acrimonious as to enlist a competent investigator, who may demonstrate that neither did either.

Meanwhile think of the promising subjects for controversy lying idle. For instance, who was the first person to put a cornice on an office building? Who was the first to leave it off? Who first used a dome on a state capitol? Who introduced Corinthian columns in bank buildings? And so on ad infinitum. There is no excuse for the architectural field's becoming monotonous.

* * *

UNDER the leadership of a Boston professor, April 13 was designated as Home Dedication Day and in scores of cities throughout the world there were appropriate observances.

It has long been a question in my mind what will happen once we have found more than 365 things to observe. Obviously the year cannot be lengthened. Some subjects will probably have to double up; and May 21, for instance, will have to be divided into Eat More Asparagus Morning and Speak Affectionately to Your Wife Afternoon.

But to return to Home Dedication. We look forward to repercussion on the architectural field. Future building contracts for dwelling houses may be expected to contain some such clause as "The party of the first part agrees to

complete the building for occupancy by April 13." Rows of scintillating bungalows will bear placards reading, "Make one of these snappy homes the scene of this April's reverent song and prayer ceremony."

* * *

IT is encouraging to learn that even in such strongholds of reaction as Paradise modern efficiency is coming to prevail. In a recent trade bulletin I note an article under the heading, "Grippum* Expansion Bolts Support Angels on Kansas City War Memorial."

Consider how, by the use of this simple and scientific device, a notorious instance of fallen angels might have been averted, and with what incalculable consequences to human, not to speak of ecclesiastical, history. Kansas City is to be spared a repetition of this ignominy. The example of her angelic host, sustained in its fortitude by the most improved expansion bolts, has served to steel her public library in the furtherance of right thinking by banning "Elmer Gantry."

* * *

Let no overconfident manufacturer imagine from the foregoing that even one architect habitually reads all advertising "literature."

I. F. M.

*A fictitious name had to be substituted for the real one to divert a sensitive editor from the scent of a "write-up." However, I think my own name much more in accord with the principles of commercial nomenclature than the original.

* * *

Winner of Le Brun Scholarship

Earl C. Norris of 1633 York street, Denver, Colorado, is the winner of the 1927 Le Brun Traveling Scholarship Competition, a major award in United States architecture, it is announced by Otto R. Eggers of 542 Fifth avenue, chairman of the Le Brun Scholarship Committee of the New York Chapter of the American Institute of Architects.

First mention was awarded to W. Ray Winegar of Detroit. Second mention went to Emil W. Klee, 78 West Eighty-second street, New York; third mention to Martin Beck, 104 Goodrich street, Astoria, Long Island, and fourth mention to Henry A. Cook, 101 Park avenue, New York.

Maurice Gauthier, 20 Columbia Heights, Brooklyn, and Albert W. Butt, Jr., 135 West Fifty-sixth street, New York, were specially commended.

The subject of this year's competition, entered by architects in many parts of the country, was "A Community Mausoleum." The scholarship, valued at $1400, was founded in 1910 by Pierre L. Le Brun, architect, of the Metropolitan Tower, in memory of his brother. The beneficiary will spend six months in study abroad.

An exhibition of all the drawings submitted was held for three days beginning Saturday, March 26, in the rooms of the Architectural League, 215 West Fifty-seventh street. The committee's announcement "commends the almost uniform standard of excellence shown."

The judges, all members of the New York Chapter of the American Institute of Architects, were Edgerton Swartwout, Clarence Levi and Richard Dana, Jr.

COMPETITIONS

MORE ABOUT SEATTLE COMPETITION

Additional details are given in a second announcement at Seattle, Washington, of a nation-wide architectural competition for the best designs for a residence and garage built principally of wood, with $3500 in cash awards offered by C. W. Stimson, Seattle lumberman.

This contest is sponsored by and conducted under the auspices of the Washington State Chapter, American Institute of Architects, and is known as the "West Coast Wood Architectural Competition." It is open to any architect, architectural firm, designer or draftsman in the United States.

J. Lister Holmes, A. I. A., of Seattle, has been selected as professional adviser and architects composing the committee on competitions for the state chapter are: Harlan Thomas, chairman; J. Lister Holmes, vice-chairman; William J. Bain, David J. Myers and Robert F. McClelland, all of Seattle, and Nelson J. Morrison, of Tacoma.

The competition will close at 5 p. m., August 1, 1927. The first prize design will receive $2000 in cash, the second prize $500 and ten designs receiving favorable mention will be awarded $100 each.

The program of the competition provides that the subject of the design shall be an attractive all-year-round residence and garage, built principally of wood, the house containing not more than seven principal rooms confined, with the garage, to an immediate site of 12,000 square feet. The garage may either be a part of the house or detached.

PRINCETON ARCHITECTURAL PRIZES

The School of Architecture of Princeton University announces two competitive prizes of $800 each in the School of Architecture, to be awarded to the winners in a competition in design to be held beginning May 20 and ending May 31, 1927. The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University. The winners are exempt from tuition fees.

IDEAS ON ARC WELDING

The American Society of Mechanical Engineers has accepted the custody of $17,500 given by the Lincoln Electric Company of Cleveland, Ohio, and to be awarded by competition to those contributing the best three papers disclosing new information that will tend to advance the art of arc welding. All papers must be submitted prior to January 1, 1928. Rules of the competition and other information may be obtained by addressing Calvin W. Rice, Secretary American Society of Mechanical Engineers, 29 West Thirty-ninth street, New York.

The MONTH'S MAGAZINES
Edited by Irving S. Morrow—Architect

THE AMERICAN ARCHITECT
March 5, 1927

TEXT

Forty-second Annual Exhibition of the Architectural League of New York.

Architecture as a Problem in Form and Color.

Mr. Magnonigie's and Mr. Adams' papers from the symposium given in full in the Journal of the American Institute of Architects for March.

The Delaware River Bridge—*Paul P. Cret, Architect; Ralph Modjeski, Engineer. By Clement E. Chase.*

A magnificent monument. The anchorages and piers are expressive, though somewhat retrospective in character. The steel work is stupendous.

The Larkin Tower Building, New York. *John A. and Edward L. Larkin, Architects.*

It has been stated that the New York set-back requirements automatically promote architectural interest. One speculates on what this building might have become by the architects' unaided efforts.

The New Series of Carnegie Rolled Steel Beam and Column Sections.

The entire series presented in diagram.

Tendencies in Interior Architectural Design as Suggested by the Exhibition of the Architectural League of New York.

PLATES

Illustrations from the Forty-second Annual Exhibition of the Architectural League of New York.

THE ARCHITECT
March, 1927

TEXT

The Barclay-Vesey Building and its Interior. By *Ralph T. Walker, A. I. A.*

Mr. Walker thinks in terms of a living architecture. He deplores that we "confuse scholarship with creation," which is a polite way of stating a devastating fact. When enough architects think and design in his manner, we shall have a modern architecture without worrying over it. Mr. Walker's ideas tally so closely with those urged by the writer that there can be no doubt as to his rightness.

The Whitherward of American Architecture. VI. By *Rexford Newcomb, A. I. A.*

Building Line Encroachment by Architectural Ornamentation.

A Scientist's Home—The Dwelling of a Man with a Vision. By *T. Edgar Walkus, E. E. D. S. C.*

Dr. Walkus speaks most interestingly as a sociologist. I should like to hear an adequate discussion of the practicability of his ideas by an engineer.

PLATES

The Barclay-Vesey Telephone Building, New York. *McKenzie, Voorhees & Gmelin, Architects.*

A remarkable building. Read Mr. Walker's article in the same number in connection with the plates

Fleetwood Hills Apartments, Bronxville, New York. *Clifford C. Wendehack, Architect.*

House, Dr. Edwin Janss, Los Angeles, California. *Gordon B. Kaufmann, Architect.*

House, Mr. Philip J. Dwight, Cedarhurst, Long Island. *Peabody, Wilson & Brown, Architects.*

House, Mr. Carl W. Knobloch, Stamford, Connecticut. *Butler & Provost, Architects.*

House ,Mr. Milton Baruch, Los Angeles, California. *Gordon B. Kaufmann, Architect.*

ARCHITECTURE
February, 1927

TEXT

Gambrel Slopes of Northern New Jersey. By *A. Lawrence Kocher.*

Twenty-nine combinations of roof angles properly authenticated and licensed for use by cautious designers.

Is the Skyscraper Tolerable? By *Lewis Mumford.*

Into the buoyant affirmative chorus of the boosters this quiet but firm No comes as a troubling dissonance. Mr. Mumford, speaking as sociologist, esthetician, and general critic of life, makes out a good case, which should be read by all complacent megalomaniacs.

Architectural News in Photographs.

Photographic Notes of Garden Steps in England. By *William Pitkin, Jr., and Seward H. Mott.*

Apartment House Plans, Photographs and Details.

Pencil Drawings. By *Harold Butterfield.*

A Symposium on the Subject of Competitions (Third Installment).

Stairway Details of the Georgian and Early American Types (Photographs).

Specifications from the Manufacturer's Viewpoint. By *Scott Button and C. F. Scott.*

THE ARCHITECTURAL FORUM
March, 1927

Automotive Buildings Reference Number.

TEXT

The Problem of Traffic Conjestion, and a Solution. By *Harvey Wiley Corbett.*

An interesting paper. None the less, the carrying out of Mr. Corbett's recommendations on any scale vast enough to afford conspicuous relief would present colossal difficulties, financial as well as other. Perhaps things which are sufficiently necessary eventually get done somehow, if the raec can only endure in the meantime—and mankind has survived worse plagues than traffic congestion. Mr. Corbett ignores inflated realty values and their impetus to congestion. See Mr. Mumford's "Is the Skyscraper Tolerable?" in February Architecture.

Sales and Service Buildings, Garages and Assembly Plants. By *Albert Kahn.*

An Analysis of Garage Design. By *Albert O. Larson.*

The City Parking Garage. By *Robert O. Derrick.*

Heating and Ventilating of Garages. By *Walter Tusch.*

Mechanical Equipment of the Garage. By *Ralph Harrington Doane.*

The Layout of Automotive Buildings. By *Harold F. Blanchard.*

Architecture and Decoration of Automobile Show Rooms. By *William F. Wharton, Jr.*

These articles present a large amount of general and detailed information and advice regarding automobile buildings.

PLATES

Automobile Factories, Garages and Show Rooms.

Consider the appearance of current motor cars, and then look over the general run of buildings we build to sell and house them in. Imagine the reverent, utterly inappropriate, "best example" aspect these cars would present bad they been designed by architects. We might buy them to set up in museums, but certainly not to run out on the open road. If the automobile manufacturers would give their designers a stiff course in engineering construction and set them to designing their buildings we might develop an architecture which is modern as well as contemporaneous.

THE ARCHITECTURAL RECORD
March, 1927

TEXT

The Studio Office of Benjamin H Marshall at Wilmette, Illinois. By *Anne Lee.*

The Outline of Sketching. By *Andre Smith*

The Modern Church Auditerium By *Thomas E. Tallmadge*

North Italian Brickwork Part III. The S Stefano Group in Bologna. By *Myron Bement Smith*

A Bibliography of Architectural Specifications. Part III. By *Wilfred W. Beach.*

PLATES

Polychrome Figures in Pediment of Philadelphia Art Museum. *Paul Jennewein, Sculptor* (in color).

Zion Episcopal Church, Douglastown, Long Island. *Aubrey B. Grantham, Architect.*

House in Bayside, Long Island. *R. C. Hunter & Bro., Architects.*

Baker Building, Minneapolis, Minnesota. *Larson & McLaren, Architects.*

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

March, 1927

Architecture as a Problem in Form and Color. A Symposium, by *H. van Buren Magonigle, Herbert Adams, Lee Lawrie, A. F. Brinckerhoff, Huger Elliott, James Monroe Hewlett.*

Mr. Lawrie's and Mr. Hewlett's contributions are particularly worth reading.

Why Fellowship in the Institute? By *Henry H. Kendall, William L. Steele.*

Charleston and Her People. By *Samuel Gaillard Stoney.*

Eight Illustrations of Old Charleston.

Mental Cross Section of the Institute. Report of the Committee on Architectural Relations.

PACIFIC COAST ARCHITECT

February, 1927

Annual Building Review Number.

TEXT

The Future of Architecture on the Pacific Coast. By *John Galen Howard, F. A. I. A.*

It must be flattering to Professor Howard to have a casual address of fifteen years back reprinted just to justify his prophetic insight.

Pacific Coast Architecture in 1926. By *Harris Allen.*

What of the Vertical in American Architecture? By *Timothy Pflueger, A. I. A.*

Southern California's Industrial Development in 1926. By *Seward C. Simons.*

San Francisco's Future. By *Dr. B. M. Rastall.*

The Newer Trends in Hotel Building. By *Chas. Peter Weeks, A. I. A.*

Some Problems of School Architecture. By *John J. Donovan, A. I. A.*

The Trend of Architecture in California Residences. By *Reginald Johnson, F. A. I. A.*

Architectural Problems in the Small House Field. By *R. F. Hammatt.*

What is "Correct" in Decoration? By *Zoe A. Battu.*

PLATES

Preliminary Sketches by *Lionel Pries.*

Delightfully simple and suggestive sketches and of equally delightful architecture.

Annual Building Review.

It pays to save back pages.

The introduction of advertisements throughout the body of the magazine is a serious detraction, which can be justified on none but commercial grounds.

PENCIL POINTS

March, 1927

The Relationship Between the Architect and the Draftsman. By *William Leslie Welton.*

The Design and Application of Mosaic. By *Alfred E. Floegel and K. Reid.*

An Apprentice Delineator. By *Boyd A. Gill.*

Planning of Large Institutions. By *George R. Wadsworth.*

Ricker Manuscript Translations. II. By *Thomas E. O'Donnell.*

Some Notes on St. Augustine. By *Alfred T. Granger.*

Pencil Points "152" Competition. Report of Jury of Award.

Elements of a Good Specification. By *Dalton R. Wells.*

Awards in Eberhard Faber Van Dyke Pencil Drawing Competition.

THE WESTERN ARCHITECT

February, 1927

TEXT

The Sculpture and Inscription on the Los Angeles Public Library. *Lee Lawrie, Sculptor.* By *Dr. H. B. Alexander.*

Remarkably individual decorative sculpture. This article is merely an essay in iconography, not attempting the critical appreciation the material calls for.

The Los Angeles Public Library. By *Carleton Monroe Winslow, A. I. A.*

As an interested party, Mr. Winslow confines himself to data and description. The building deserves much fuller and more careful critical consideration than it has yet had from any source. It is a monument of prime importance, one of the few modern buildings on the Pacific Coast.

Color in Architecture. II. The Nature of Color. By *Rexford Newcomb, A. I. A.*

The Passing Show—What of Washington? What to Do? By *Arthur T. North, A. I. A.*

PLATES

Public Library, Los Angeles, California. *Bertram G. Goodhue, Architect; Carleton Monroe Winslow, Associate Architect.*

Los Cedros Residence for Col. Raymond C. Turck, Ortega, Florida. *Marion Sims Wyeth, Architect.*

PERSONALS

LEWIS P. HOBART, San Francisco, is among recent voyagers to Europe. Mr. Hobart, with Mrs. Hobart and their son, will be absent two months.

G. G. LARFIELD, Los Angeles, is touring the United States and Canada by motor. Mr. Larfield will be away until June.

JOSEPH J. BLICK celebrated the thirty-second anniversary of the opening of his office in Pasadena recently. Mr. Blick has been a resident of Pasadena for forty years.

FRANK M. SPENCER, president and manager of the Spencer Elevator Company, San Francisco, with Mrs. Spencer, sailed the latter part of March for Europe, where they will enjoy a sight-seeing tour of three or four months.

ARCHITECT C. K. SMITHLEY, formerly office manager for Architect Carleton M. Winslow, has opened an office for pratice of architecture at 6328 Eulalia street, Carthay Center.

ARCHITECT VERNER B. McCLURG, who recently opened an office in Ritz Theatre building, Wilshire boulevard, near La Brea, Los Angeles, desires catalogs and samples of building materials.

WALTER R. HAGEDOHM, architectural designer, has opened offices at 995 South Western avenue, Los Angeles. Mr. Hagedohm was formerly with Architect Lyman Farwell.

CHARLES J. ULLRICH, president of the National Chapter, American Association of Engineers, in addressing the Modesto Chapter at a recent meeting dwelt upon the tendency of engineers to enter unions and take up unionism.

ARCHITECT LEWIS STONE has moved to offices in the Builders Exchange building, Oakland. Franklin Warner will continue in the offices vacated by Mr. Stone in the Howden building.

JOSEPH C. CHAPMAN announces his association with E. B. Rust, architect, with offices at 523 Black building, Los Angeles.

WITH the ARCHITECTS

SAN DIEGO ARCHITECT HONORED

William Templeton Johnson, of San Diego, California, has been selected as architect for the United States Government buildings at the International Exposition, which will be held in Seville, Spain, in 1928. Thomas E. Campbell, the United States Commissioner General to this exposition, made the following statement:

"The first step in the selection of an architect was the decision as to the style of architecture to be used in the Government buildings. We decided that this would be Spanish Mission as a tribute to the influence which Spain has had on the colonization and cultural development of this country.

"We then requested the Commission of Fine Arts to select a number of architects who had specialized in this style. These architects were asked to submit photographs. After a careful study of the photographs and after consultations with the State Department and the Commission of Fine Arts, we selected Mr. Johnson.

"I regard this as a particularly happy selection on account of Mr. Johnson's past experience, which fits him so well for this work."

William Templeton Johnson attended Columbia University and completed his studies in Paris at the Atelier Laloux, of the Ecole des Beaux Arts. He has traveled widely in Spain and Latin American countries and has specialized in the Spanish style of architecture. Most of his work has been in Southern California. He was the architect for the Fine Arts Gallery at San Diego. This building recently won the award for public buildings (see elsewhere in this issue) given by the Southern California Chapter of the American Institute of Architects.

On March 16, at the joint meeting of the Seville Commission with the Commission of Fine Arts, Mr. Johnson submitted the preliminary plans for the buildings, which were passed upon and approved in general, with the understanding that the detailed plans would be prepared and resubmitted after a careful study on the ground.

Commissioner General Campbell and Mr. Johnson are planning to leave for Seville the end of April to make a personal inspection of the exposition site selected by this Government and to make further arrangements for the construction of the buildings.

BRICK APARTMENT HOUSE

Architect Albert H. Larsen, of San Francisco, is completing plans for a six-story steel and brick apartment house, to be built at the corner of Baker street and Pacific avenue, San Francisco, for Roy A. Lee and Edwin B. McKenzie. The same architect has completed plans for a six-story brick apartment house at Scott and Fulton streets. Estimated cost $200,000.

SACRAMENTO OFFICE BUILDING

A sixteen-story Class A store and office building is planned for Seventh and J streets, Sacramento, by Architect George C. Sellon & Company. Construction will probably be handled by the Lindgren-Swinerton Company of San Francisco, and the approximate cost of the building is placed at $2,000,000.

SCHOOL PLANS BEING COMPLETED

Plans for the new Redwood City grammar school, estimated to cost $143,000, are practically completed, and Architects Coffey, Gottschalk and Rist, associated, will be ready to take bids within the next two weeks. Architects Gottschalk & Rist have recently awarded all contracts on the new W. R. Clark house, which is to occupy a marine view site on Vallejo street, west of Baker, San Francisco.

TWO HIGH CLASS RESIDENCES

Plans are being prepared for two high class residences in Southern California, one in Beverly Hills, to cost $850,000, for E. L. Doheny, Jr., from plans by Architect Gordon B. Kaufmann of Los Angeles; the other a $500,000 Spanish type country house at Del Mar, San Diego county, for Mary Pickford and Douglas Fairbanks, from plans by Architect George Washington Smith of Santa Barbara.

ARCHITECTURAL ENGINEER SUES FOR FEE

Charles Muhs, Monterey architectural engineer, has commenced suit at Salinas against A. C. Hinkle for the recovery of sums totaling $2140. Of the amount $870 is alleged a balance due for services rendered in connection with the erection by Hinkle of a new hotel building last year. The balance, $1270, is claimed due under a contract to superintend the construction of another building.

CIVIL SERVICE EXAMINATION

United States civil service commission announces open competitive examinations for positions of associate architect at a salary of $3000 a year and assistant architect at a salary of $2400 a year to fill vacancies in the Supervising architect's office at Washington, D. C., and in the classified service throughout the country. Applications will be received at Washington until June 30.

GRANTED CERTIFICATES TO PRACTICE

At the meeting of the California State Board of Architecture, Northern Division, March 29, the following were granted certificates to practice architecture in this state: Edward H. Russ, 1338 Shattuck avenue, Berkeley; Stanley P. Koch, 1711 San Lorenzo avenue, Berkeley.

TWENTY-FIVE-STORY TOWER

Architect Charles W. McCall of Oakland has prepared preliminary plans for a twenty-five-story tower which will be erected as an annex to the Robert Dollar building on California street, near Battery, San Francisco. The structure will contain ten offices to a floor. The estimated cost is $800,000.

LOS ANGELES ARCHITECTS MOVE

L. A. Cooke has moved to 423 East Victoria street, Santa Barbara.

Richard M. Bates, Jr., has moved to 660 South Vermont avenue, Los Angeles.

Frank L. Benchley's new address is 420 Stock Exchange building, 639 South Spring street, Los Angeles.

D. Wesley Coulter has moved to 6429 Bryn Mawr drive, Los Angeles.

H. C. Deckbar's new office address is 405 South Hill street. Los Angeles.

Thomas Jewell has moved to 881 North Western avenue, Los Angeles.

Kenneth MacDonald, Jr., formerly in the Brackshops building, has taken a suite of offices in the Arcade building, 541 South Spring street, Los Angeles.

Allen K. Ruoff has moved to the Jonathan Club, Los Angeles.

Clarence L. Jay has moved to 208 Oversen building, 871 East Washington street, Pasadena.

George Leighton Dahl has moved from Los Angeles to Owensmouth, California.

Frederick J. Soper, has moved from Los Angeles to Indio, California.

SEATTLE ARCHITECTS SEE THE COUNTRY

Seattle Chapter members who have been taking trips to California during the winter include William J. Bain, J. Lister Holmes, Clyde Grainger, Arthur Loveless, who was a member of the jury of the Southern California Chapter, and Charles H. Alden, who made a short visit to Los Angeles after a tour of duty with the army at Fort Mason. F. A. Naramore recently returned from a trip east and south; Secretary Moldenhour made a visit to Spokane, calling on several of our Chapter members. and President Thomas recently returned from a trip to Alaska.

NEW HONOLULU CHAPTER, A. I. A.

A Chapter of the American Institute of Architects has been formed in Hawaii, it is announced by Milton B. Medary, Jr., Philadelphia, president of the Institute. The charter was granted in response to a petition signed by Messrs Hart Wood, C. W. Dickey, W. L. Emory, M. H. Webb, Ralph A. Fishbourne and Edwin C. Pettit.

Hawaiian architects have previously been members of the San Francisco Chapter. The Institute now embraces fifty-seven chapters, with a membership of 3000.

SIX-STORY CONCRETE APARTMENT

Plans have been completed by Architect H. C. Baumann, of San Francisco, for a six-story steel frame and reinforced concrete apartment building at Sacramento and Laguna streets, for H. C. Keenan. There will be thirty three and four room apartments. The cost is estimated at $200,000.

MILLION DOLLAR SYNAGOGUE

The Congregation B'Nai B'rith of Los Angeles has commissioned Architects A. M. Edelman and Allison and Allison, associated, to prepare plans for a Class A synagogue to occupy the northwest corner of Wilshire and Hobart boulevards, Los Angeles. Approximately $1,000,000 will be expended on the improvements.

ANNUAL EXHIBITION

More than fifty architects contributed to the success of the annual exhibition of the Architects' League of Hollywood, held recently in the Hollywood Chamber of Commerce building, that city. Supplementing the architectural work were a number of exhibits of arts and crafts, including sculpture, painting, pottery, tile work, architectural modeling, iron work, draperies and rug weaving.

BRANCH BANK BUILDING

Architect G. A. Lansburgh has completed plans for a one-story branch bank building for the American Bank and which will occupy the corner of Twentieth avenue and Irving street, San Francisco. Construction of this building will be in charge of C. R. Collupy, the bank's building superintendent.

THIRTEEN-STORY OFFICE BUILDING

Architect Edward L. Mayberry of Los Angeles has completed plans for a thirteen-story Class A office building and restaurant to be erected on the northwest corner of First street and Broadway, Los Angeles, for R. B. MacIntosh. The estimated cost is $800,000.

TWELVE-STORY CLASS A HOTEL

Plans have been completed and construction started for a twelve-story Class A hotel, on the north side of Eddy street, west of Taylor, San Francisco, for Joseph Greenback and associates. Messrs. Clausen and Amandes are the architects.

OAKLAND HIGH SCHOOL BUILDING

Architects Reed and Corlett of Oakland have completed plans for a new high school building at Hopkins street and Park boulevard, Oakland. Estimated cost $625,000. Bids are now being received and the contract will be awarded early in May.

THEATRE AND OFFICE BUILDING

Architect L. A. Smith of Los Angeles is preparing plans for a $250,000 theatre and office building at Main and Chestnut streets, Ventura, for the American Amusement Company.

STUDENTS' UNION BUILDING

Architects John and Donald B. Parkinson of Los Angeles are preparing plans for a four-story Class A students' union building to be built on the campus of the University of Southern California.

EPISCOPAL CATHEDRAL AT SEATTLE

Plans are being prepared by Architects Bakewell and Brown of San Francisco for a $2,500,000 Episcopal cathedral at Seattle. Architect E. F. Champney of Seattle will be resident architect.

CONCRETE APARTMENT HOUSE

Plans have been completed by Architect W. E. Schirmer, Oakland, for a $250,000 high class apartment house to be built at 1360 Jones street, San Francisco.

SANTA BARBARA TELEPHONE BUILDING

Frederick Whitton of San Francisco is preparing working drawings for a three-story Class A telephone building to be built at Santa Barbara.

SOCIETY and CLUB MEETINGS

Northern California Chapter, A. I. A.

The last regular meeting of the Northern California Chapter, the American Institute of Architects, was held in the rooms of the San Francisco Architectural Club, 523 Pine street, Tuesday, April 19, at 6:30 p.m.

The regular March meeting of the Chapter was held in the Spanish room of the Mark Hopkins Hotel on Tuesday, March 15. In the absence of President John Reid, Jr., the meeting was called to order by Vice-President Harris Allen. The following members were present:

Wm. C. Ambrose
Harris Allen
J. Harry Blohme
Edward G. Bolles
Morris M. Bruce
Earle B. Bertz
Howard E. Burnett
Edward G. Bangs
John Bakewell, Jr.
Will G. Corlett
Ernest Coxhead
W. H. Crim, Jr.
Albert J. Evers
J. S. Fairweather
Henry H. Gutterson
E. H. Hildebrand
Lester Hurd
P. J. Herold
Wm. C. Hays
B. S. Hirschfeld
Edgar B. Hurt
Raymond W. Jeans
Bernard J. Joseph
Chester H. Miller
Leffler B. Miller
Jas. H. Mitchell
Chas. W. McCall
Louis C. Mullgardt
Chas. F. Masten
William Mooser
Frederick H. Meyer
Chas. F. Maury
Ernest L. Norberg
James T. Narbett
T. L. Pflueger
W. O. Raiguel
Jas. W. Reid
Frederick H. Reimers
Albert Schroepfer
Roland I. Stringham
Herbert A. Schmidt
Louis M. Upton
Chas. Peter Weeks

The Society of Architects of Alameda County were the guests of the Chapter for the evening. The following members were present: Messrs. Blaine, Butler, Dakin, De Lappe, Ellinger, Flores, Froberg, Gates, Gilkey, Gregg, Haas, Keefer, Loubet, Olson, Roeth, Rich, Snyder, Sisson, Shepherd, Stiehl, Schroeder, Warnecke, Wastell and Williams.

Mr. Allen made a short address of welcome to the guests, after which the T Square Quartet, consisting of Messrs. Watts, Neilan, Brooks and Delmar, put on some architectural musical comedy that was roundly applauded. Chester Miller responded for the Alameda County Society. Before the business of the meeting, Austin Sperry sang several splendid selections.

Election of delegates to the Sixtieth Annual Convention was held. Delegates elected were: J. S. Fairweather, L. C. Mullgardt, James Mitchell and Chester H. Miller. All the Institute members of the Chapter were elected as alternates.

The secretary read a letter from the General Contractors of San Francisco, stating that all their members had been advised that it would be to their best interests to have their plans executed by licensed architects.

Report of the Honor Award Committee was read by Mr. Coxhead, chairman. Mr. Allen advised regarding the expense of putting into effect the system of Honor Awards for buildings of architectural merit. The report was ordered placed on file, and it was moved, seconded and carried to adopt the following resolution:

> Resolved, That this Chapter approve the plan of awarding annual (or at periods not to exceed intervals of three years) awards of merit to architects, owners, builders and craftsmen, and authorizes the board of directors to inaugurate such a plan in connection with the proposed architectural exhibit to be held in May of this year, provided a satisfactory method of financing the necessary expense can be worked out.

Mr. Bertz reported for the Exhibition Committee, stating that the exhibition was assured to be held at the Museum in Golden Gate Park. Mr. Fess and Mr. Wilson of the American Rolling Mills Company presented a most remarkable film showing the manufacture of Armco sheets.

The party was a great success, if one would judge by visible and vocal evidence. A large turnout, good-fellowship and a fine dinner made the evening pass most pleasantly.

San Francisco Architectural Club

Contributed by C. TRUDELL

The March meeting ushered another batch of candidates, via the initiation ceremony, into the "Sacred Circle." A goodly crowd was present to assist the new men over the burning sands and through the stunts arranged by the degree team. Ira Springer is to be commended for his efforts in arranging the evening's entertainment and a vote of thanks is also due his assistants, "Trudy," Rudy Igaz, Al Johnson, Limberger and Johnny Birchland, who upheld the honor of the club in their portrayal of the immortal "Spirits."

An activity of special interest, a theatre party, was announced for the evening of April 23 at the Alcazar Theatre. A block of choice seats has been reserved for the club and tickets are already in demand. Tickets may be had from Ira H. Langley or at the club. A large crowd is anticipated and the evening's pleasure will be resumed after the show at a rendezvous to be announced during the performance.

Attendance at the Thursday lunches has been rather slack of late. The boys are still meeting at the Lick Grill every Thursday noon and anyone desiring a gloom chaser is advised to sit in with the gang during the sacred hour. The honor of dining with President Burnett and our other high exalteds should be an incentive, not to mention the lunch which is always better than good.

A plot is being hatched for the club hijackers to snatch a bit of paint to massage the front of the club building. Volunteers are requested to hold themselves ready to don their smocks on instant notice, while brushes are being smuggled into the club under cover of darkness.

The wheels of progress may be heard steadily revolving in the Atelier. A group of the more energetic, known as the "Atelier Rats," continues to pound the boards and the standard of work produced is being constantly raised. "Andy" Anderson is to be congratulated on his promotion to Class A. Andy won his final credit on the last problem, "A Marine Museum," and is the first man to work up to Class A through the club in several years. When asked to what he attributed his success, Andy was heard to answer: "I owe everything to Mr. Hobart's supply case." The mystery surrounding this remark was cleared on examining Andy's locker. Mentions on the last problem were also awarded to T. Vierra, I. Tognelli and C. Trudell in the Projets and to

F. Collins, A. Jacobson and J. Scoma in the analytiques. Massier Don Works expressed immense relief on the breaking of the cold spell. "Another cold week," said Don, "and we would have no more tables." The inability of the club to supply coal as fast as the atelier can burn it is regretted. However, the stove burns a mean stool.

Mr. Art Janssen requests that he no longer bear the title "Tiny." He says that he has outgrown those days.

Joe LeClere, the little boy with the big pipe, reports amazing progress in Jolly Jack Sly's engineering class. "My insomnia has been completely cured," says he.

"Shylock" Devitt, the official club pinch-penny, was seen on the "avenue" last week pricing roadsters. The directorate is advised to keep an eye on the treasury.

News Item: Fred Howelling is back in Sacramento again. On being told that the charges against him had been dropped and he could come back north, Fred remarked, "I hope you don't feel hurt," and took the first train back. Sandy McNinch wept bitterly at the parting.

Wee Billy Freeman, who recently was awarded his architect's certificate, has returned to Mexico, where he intends to display his shingle. Needless to say, Billy took the club's best wishes with him.

Bert Lund offers positive proof that spring is once more with us. Bert may be seen most any morning promenading with a certain party. In the spring a young man's fancy, etc. . . .

Dick Parker, the pride of the campus, has forsaken the co-eds and divides his time between the U. C. Ark and the Club Atelier.

Los Angeles Architectural Club

Contributed by W. RAY DU BOSE

All those who attended the March 15 meeting at the Alexandria hotel agree that it was a bang-up affair. But we'd all like to know what happened to that exhibit of "private collections of sketches, paintings, prints, etc.," by well known architects and artists, and supposed to have been assembled at such great pains by Jesse Stanton and Julian Garnsey. Maybe it was too painful. However, the exhibition of paintings Mr. Dawson brought were thoroughly enjoyed.

The singer obtained by Mr. Pentland was hot stuff and all who were favored with her recognition seemed to be hypnotized and willingly gave up their valuables, but unless our auburn-haired treasurer shows more restraint in the future, I think the club would do well to appoint some less handsome member to handle the money.

Thanks to Mr. Johnson, we all were enabled to see slides of the local Chapter awards, but Pentland's announcing was terrible. He continually tried to fool us into believing that some charming little residence had won mention as a fine example of industrial architecture.

The feature of the evening was Mr. Ed Langley's inimitable talk on the Art of Motion Picture Production. Mr. Langley, who was art director for the Pickford-Fairbanks Studios, told in an entertaining manner of how the first pictures were made and how some of the seemingly impossible things are now done.

Mr. Langley told how Selig first came to him with a camera that would take and project pictures that would move. Together they rented space on the roof of a building in Chicago, which they called their Moving Picture Studio. The studio consisted of a movable frame upon which the set was painted, the actors going through their parts before it. "The reason we called it a moving picture studio," said Mr. Langley, "was because we had to move the frame as the sun moved."

We all sat up and took notice when Mr. Langley began to describe how the effects in the present-day pictures are obtained—the problems they meet in staging an ocean battle, a storm scene, etc. It's all done in miniature. But the best of all was when he told how the dragon was created—the carpet made to fly and how the boy climbed up the rope in the "Thief of Bagdad."

After Mr. Langley concluded his talk he answered questions about specific scenes in certain pictures that had puzzled us. * * *

S-h-h-h-h-h-h-h! Have you heard the latest? Our president and vice-president have taken to oil painting. At the first meeting of the class Mr. Ed. Langley, the instructor, said, "Now, boys, what shall we paint?" Roy said, "Please, Mr. Teacher, if you don't mind, let's paint a Masterpiece." So to the brushes and palette, and masterpieces were painted by all.

The high school drawing teachers have an association with seventy members and I think a committee should be appointed to get in touch with them and see if the club can in some way work with them. What do you think? * * *

The club has adopted the weekly luncheon idea to supplement the regular monthly meeting, the purpose being to enable the members to become better acquainted through more frequent contact. Judging from the first meeting which was held at the Hayward hotel Tuesday, March 22, the idea is going to work very successfully. Fourteen members were present and thoroughly enjoyed the informal chatting across the table.

K. M. Greer, executive director (whatever that is) of the Blue Diamond Company, gave a short talk in which he congratulated the club and pointed out briefly that the architects must come out of their shell and all work together to impress upon the public mind that an architect is essential in any building undertaking.

The March 29 meeting was held at the same place, and Charles H. Kyson, president of the Hollywood Architects League was the speaker.

Boys, our next meeting is going to be a "pip," as you'll agree when you know that George Hales, our energetic vice-president, is the responsible party.

Here is part of the line up:

An exhibition of photographs taken by Don Parkinson in France; a monologue by Dan Bruce of the Pacific Desk Company, which, according to Hales, is a whole month's entertainment; moving pictures of Old Los Angeles, which are owned by Mr. Stuart O'Melveny.

* * *

The Architectural Club has had its periods of great activity and equally great depression, but the Atelier keeps right on gaining in strength until it is a matter of speculation as to which is fathering which.

The following are the officers and patrons who are responsible for the success of the Atelier:

George Masters	Massier
J. R. Wyatt	Sons Massier
Herbert Anset	Librarian
Fich Haskell	Patron
Lee Fuller	Patron
Walter Davis	Patron
Lee Rambotis	Patron
Jesse Stanton	Patron

The ARCHITECT AND ENGINEER

MAY
1927

ANNUAL HOUSE NUMBER

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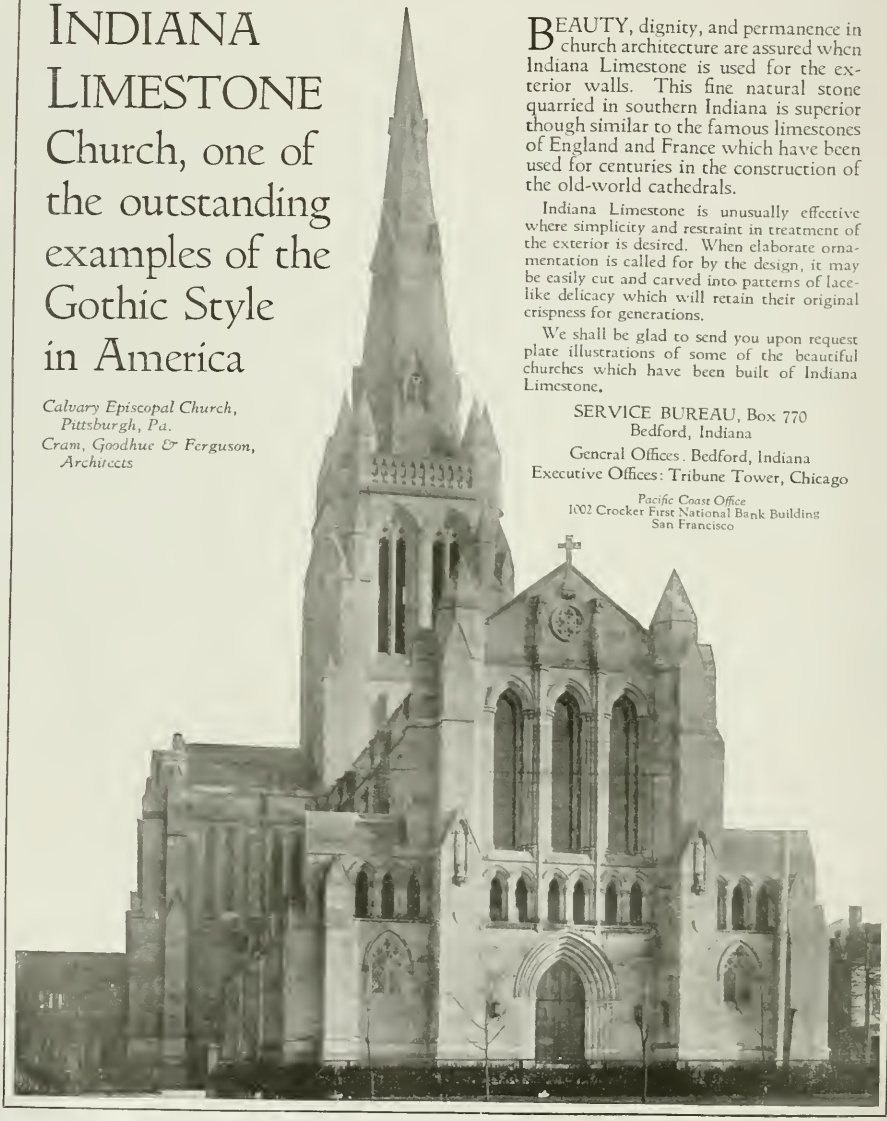

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CONTENTS

COVER DESIGN—The J. C. Jackling House from a Painting by Will Sparks

FRONTISPIECE—House for Colonel J. C. Jackling, Woodside, California
George Washington Smith, Architect

LETTER PRESS

Geo. F. Babbitt Looks at California Houses . . . 39
Irving F. Morrow

Architecture of the Home 52
Frank A. Carpenter

Handmaidens to Architecture 55
James Lindsay McCreery

The Interior Decorator and the Architect. . . 59
K. Hope Hamilton

"A Garden is a Lovesome Thing"..... 61
Edward F. O'Day

The Landscape Development of Small Home Grounds... 66
Professor J. W. Gregg

Certificated Architects and Engineers . . 101

Northern California Chapter Exhibition . 104
Frederic G. Ashley, A.I.A.

Editorial . 106

The Month's Magazines 108

With the Architects. . 111

PLATES

House of Mr. F. E. Woolruff, Los Angeles. 42
Gable & Wyant, Architects

House for Mr. Monroe Greenwood, Mt. Diablo... 43
Frederick H. Reimers, Architect

House for Mr. A. J. Higgins, Vallejo 44
C. E. Perry, Architect

House for Mr. John Hepburn, San Francisco 45
B. Cooper Corbett, Architect

House for Col. J. C. Jackling, Woodside 46
George Washington Smith, Architect

House for Dr. Herbert Moffitt, Woodside 47
George Washington Smith, Architect

House of Mr. A. B. C. Dohrmann, San Francisco 49
Willis Polk & Co., Architects

House for Mr. W. A. Powell, Berkeley 50
Morrow & Morrow, Architects

House for Mr. D. B. Gray, Berkeley. 51
Wm. K. Bartges, Architect

House for Mr. I. Eisner, Los Angeles 69
Gordon B. Kaufmann, Architect

House for Mr. Geo. L. Eastman, Hollywood 75
Wm. L. Woollett, Architect

House for Dr. Hubert Heitman, Claremont 77
W. H. Ratcliff, Jr., Architect

House for Mr. W. H. Peters, Pasadena 81
Marston, Van Pelt & Maybury, Architects

House for Mr. W. S. Waith, Beverly Hills 85
Myron Hunt & H. C. Chambers, Architects

House for Mr. E. A. Culbertson, Pasadena... 91
Marston, Van Pelt & Maybury, Architects

House for Mr. Lewis Bradbury, Santa Monica 93
John Byers, Architect

The French Ranch, Los Angeles County 97
John Byers, Architect

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Photo by Moulin

HOUSE FOR COLONEL J. C. JACKLING, WOODSIDE, CALIFORNIA

GEORGE WASHINGTON SMITH, ARCHITECT

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The
ARCHITECT
AND ENGINEER

VOL. 89 MAY, 1927 NO. 2

George F. Babbitt Looks at CALIFORNIA HOUSES

By
Irving F. Morrow - Architect

SATURDAY afternoon is the time for a bit of work without interruption. Agents and clients are off the job; even the telephone is silent save for a rare personal call. I had looked forward to a few such quiet hours to spread photographs out over the largest drawing table in the office, with a view to selecting and sizing up material for the May House Number.

Prospecting in a large group of architectural pictures is a real adventure. Some mediocre work we are always bound to have with us. But California's best architects have long been doing houses which are distinctly more than just good ones; and they move around within the confines of the "Mediterranean" styles with an adroitness often exciting. There is sure to be more material, too, than possible plates in the magazine. Then ensue the questionings and regrets of elimination. There are difficult moments in reconciling one's self to the inevitable exclusion of things which simply must be run.

In the preoccupation of a preliminary survey I had almost lost sight of the necessity of making copy ready for the engraver. There were new and beautifully taken photographs of Mr. Kaufmann's Eisner house. A thoroughly satisfying thing, truly classic poise and calm. Messrs. Marston, Van Pelt & Maybury showed vigor and an unexpected note in the Culbertson house. There were new photographs from Mr. George Washington Smith. When it comes to the inevitable slaughter, Mr. Smith's are invariably the last ones on which I consent to compromise. He always shows something with the rare distinction of being just right, and which photographs to perfection. Country and city work both from Mr. John Byers. His precious spontaneity continues undiminished; he designs with a joy so obvious that it cannot but be infectious. And what an inconspicuously naive bit in Mr. Myron Hunt's Waith house. How reassuring, I thought, that one who has basked in the light of million dollar projects can consent to design a simple bungalow, in wood, without orders. My eye lit on the plan. There was a dining room frankly used as circulation from kitchen to front door, and between living room and bedrooms. Had I not often advocated just such rational simplification in the planning of ordinary houses? I turned to Mr. Byers' roll of plans to verify if

HOUSE FOR MR. JOHN DRUM, LAKE TAHOE
G. A. Lansburgh, Architect

HOUSE FOR MRS. J. W. HIGGINS, BERKELEY
Frederick H. Reimers, Architect

the naturalness of his compositions must not go with fresh and logical simplifications in arrangement.

At this moment I was startled from reverie by the telephone bell. I took down the receiver. "Mr. Morrow?" I assented. "Well, well! I didn't know if I'd find you in on a Saturday afternoon. This is George F. Babbitt, George F. Babbitt of Zenith. Just out to the Golden State for a little trip. My friend, Paul Riesling of Zenith, gave me a letter to you and told me not to leave old Frisco without seeing you. If you're not too busy this afternoon, I—uh—I'd just like to drop in for a few minutes and shake hands." Nothing, I replied, could please me more.

Mr. Babbitt must have been telephoning from the adjoining room. With unprecedented alacrity, outstripping all previously recorded performances of the building's elevators, and before I had even thought to adjourn from the photograph-bestrewn table in the drafting room, there was a knock at the door. I opened on Mr. Babbitt's beaming countenance.

"Well, well, well, well! I certainly am glad to shake hands with you, Mr. Morrill. Just out for a little jaunt to the Far West, zi was telling you over the phone. No, don't let me interrupt your work at all; if 'tsall the same with you, we'll stay right here where you're hard at it. Guess your Uncle George can ride a stool as well as the best of you architects. When I left Zenith our good friend Paul Riesling says, 'Now don't you dare leave Frisco without looking up my friend Morrell.' Paul's the same old scout. Well, the wife went out rubbering around the stores this p. m., so I thought I'd sneak off and hunt you up, though I wasn't sure of finding you in on a Saturday afternoon. Well, this is surely a pleasant surprise. 'Nd what's all this here? Shots of som'v your buildings? Well, now this is an unexpected treat."

I assured him that the pictures were not of my own houses. "Oh, I see," he continued, "magazine work, that's so. Yes, I remember Paul warned me you were one of the illiterati, as you might say—long words and all that sort of thing. We have a fellow, Chum Frink, who writes back in Zenith—Oh, he's real highbrow, but a good fellow, too—guess you've seen his stuff in the papers."

Mr. Babbitt's eye wandered over the disarranged outlay on the table. The Waith house, which I had been examining at the moment of his arrival, lay in the foreground. It caught his eye. "Well, whaddayu know about that? Wood!

Didn't know they were using wood now. 'Course I'm not up on what you're doing out here. Came out really partly to, uh, investigate conditions. So you're using wood again!"

I explained that Mr. Hunt was a designer who had the sense and the courage to use what the situation seemed to require. "Well, with us, now," he went on, "you couldn't find a market for anything but stucco, not on a bet. 'Course, with us turnover's the thing. We have a young chap draws houses for Floral Heights—classy subdivision handled by my organization. Good, progressive, practical man—doesn't waste time fussing around with new ideas—why, he'll get you out a floor plan and a nifty front in a day, and for sixty dollars, too, and that's all our foreman needs. He'll be interested to hear that wood's coming in again out here. But zi said, we couldn't take a chance on anything but stucco — or maybe brick veneer. What is your experience as to the saleability of brick veneer?"

I pulled forward some of Mr. Byers' photographs, indicating that they were built of adobe. "Well, whaddayu know about that? Mud! Now that is interesting. But now tell me, between you 'nd I, d'you consider these particularly classy designs? Look so plain. Why, our farm hands in the old days built just that way without nobody ever calling it architecture. Aren't you, uh, doing fancy things at all?"

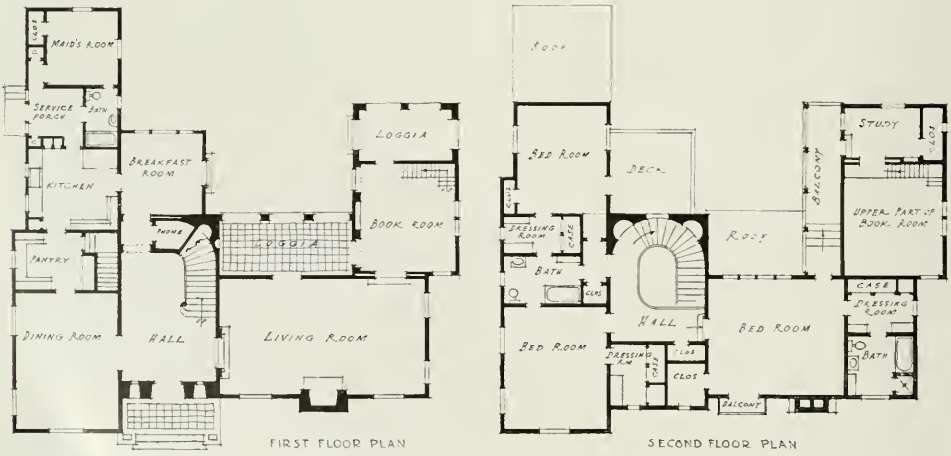
I essayed a word on rudimentary aesthetics, while reaching for some of Mr. Smith's pictures. He proceeded, "Well, now I don't know anything about art, but I know what I like. Don't seem to me these plain things have the punch. Now there" (pointing to an ornate doorway) "that looks like a million dollars. Yes, sir, that sure looks good to me! And here" (indicating the Peters house) "of course that's highbrow, but it's got class, I'll tell the world! Must of cost some money, eh?"

I tried the Eisner house. "Well, now, that does look expensive," he conceded, "but still, it's plan. All straight lines. Funny, y'know, my father's father ran a lumber mill, 'nd my mother's father was a contractor, so they all had it figured out how I was to be an architect. But I couldn't draw a straight line fi had to. No, sir, I broke loose to take up the realtor's calling. And, believe me, Mr. Warren, I have never had cause to regret my decision. Of course, I like drawing and art and all that, but I really coudn't of been contented without I

HOUSE FOR MR. JOHN DRUM, LAKE TAHOE
G. A. Lansburgh, Architect

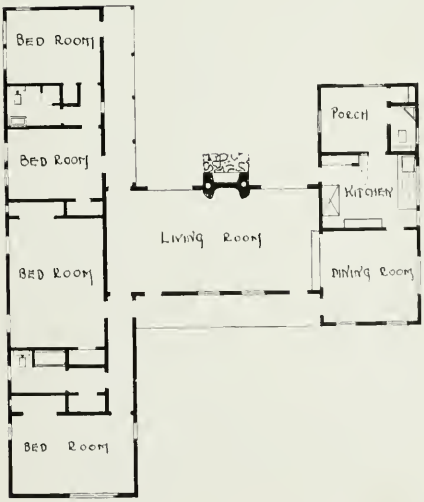
HOUSE FOR MRS. MURRAY FOSTER, OAKLAND
Frederick H. Reimers, Architect

HOUSE OF MR. F. E. WOODRUFF, LOS ANGELES, CALIFORNIA
Gable & Wyant, Architects



PLANS, HOUSE FOR MR. F. E. WOODRUFF, LOS ANGELES, CALIFORNIA
Gable & Wyant, Architects

HOUSE FOR MR. AND MRS. MONROE GREENWOOD, MOUNT DIABLO, CALIFORNIA
Frederick H. Reimers, Architect



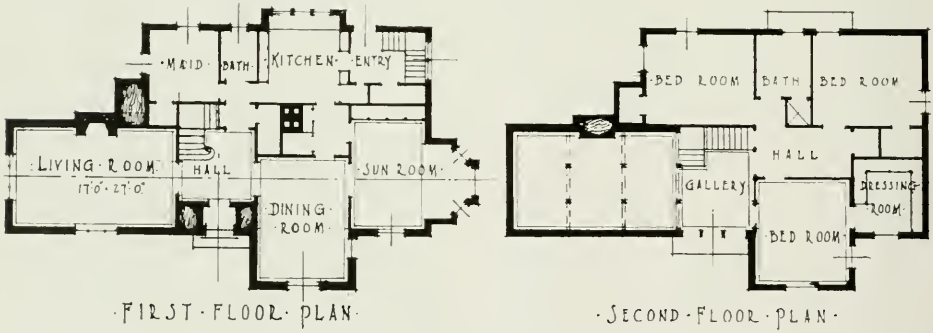
PLAN, HOUSE FOR MR. AND MRS. MONROE GREENWOOD
Frederick H. Reimers, Architect

was occupied with something that stands for Service. When a man feels a call like that, they oughtn't to try to get away from it."

I agreed. Mr. Babbitt's moral position was unexceptionable, although he seemed a doubtful ally for the movement I had been visualizing toward a distinctively Californian architecture. He shuffled through the mass of photographs without respect for surfaces or edges, until arrested by the Drum house at Lake Tahoe. "Well, look at that!" he ejaculated, "a real Swiss challet! You know I was in Europe a coupla years ago; and, believe me, those foreigners are pikers when it comes to being up to date. I'll bet this here house has more modern plumbing in it than the whole Alps. But wasn't that a nifty idea to put rocks on the roof just like they do over there. Reminds me of the yodling I heard——"

The telephone interrupted, and a woman's voice inquired if Mr. George F. Babbitt were there. He took the phone, and in the clearness

HOUSE FOR MR. A. J. HIGGINS, VALLEJO, CALIFORNIA
C. E. Perry, Architect



PLANS, HOUSE FOR MR. A. J. HIGGINS, VALLEJO
C. E. Perry, Architect

of an unusually good connection I could distinctly hear, "Why, Georgie, this is Myra. You promised to meet me at the St. Francis at half past three and it's four now and I've been telephoning everywhere and——" "Yes, my dear; just got into a, uh, art discussion with Mr. Morris, and the time slipped by without noticing. Be right along, my dear."

He closed the phone. "Isn't that just like women? Well, it certainly has been good to really get such an insight into architectural conditions in the West, and I hope I'll be able to someday continue this discussion. I certainly am glad of this visit, Mr. Morris, and our good friend Paul will be glad to know we have met. I certainly will tell him all about it," and as he receded down the corridor, I could hear a gradual fade-out on "Yes, sir, I do hope we'll be able to someday continue this very interesting discussion."

HOUSE FOR MR. JOHN HEPBURN, SAN FRANCISCO, CALIFORNIA

B. COOPER CORBETT, ARCHITECT

HOUSE FOR COLONEL J. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

HOUSE FOR DR. HERBERT MOFFITT, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

HOUSE FOR DR. HERBERT MOFFITT, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

HOUSE OF MR. A. B. C. DOHRMANN, SAN FRANCISCO, CALIFORNIA

WILLIS POLK & CO., ARCHITECTS

HOUSE FOR MR. WM. A. POWELL, BERKELEY, CALIFORNIA

MORROW & MORROW, ARCHITECTS

HOUSE FOR MR. D. B. GRAY, BERKELEY, CALIFORNIA

WILLIAM K. BARTGES, ARCHITECT

ARCHITECTURE of the HOME

By Frank A Carpenter

PROVERBS, fourteenth chapter, first verse, says: Every wise woman buildeth her house: but the foolish plucketh it down with her hands. The man is fortunate if he can exercise his authority, as head of the household, to the extent of determining the amount of money which shall be expended in its construction. It is usually a triangle of ideas, one side represented by the man of the house, the second by his wife and the third by the architect. All triangles are not equilateral and sometimes the problem is represented geometrically by a rectangle or a polygon.

After these ideas are crystallized in the shape of plans and executed in terms of building materials, the question is asked: Why are some houses homelike? Why are some devoid of beauty and what makes a house look right? Owen Wister says: Precisely what makes a piece of music sound right, a piece of verse or prose read right or any good fabric of art of any kind compel perceiving minds to give instant assent to its validity.

However, there is a reason why a fabric of art has merit, why a piece of poetry or music sounds right and why a home looks right. There are underlying principles in architecture as well as music and poetry which must be adhered to in order to claim validity.

Were the public taste as sensitive about architecture as the public conscience is rigid as to polygamy, many buildings would not be allowed to exist any more than a professor would be allowed to maintain a harem.

Lack of consideration of the "Tout Ensemble" prevents many of our houses from being ideal homes.

The fact that the public in this country is more interested in architecture now than in previous years, shows signs of progress. Now architects are more generally employed and even design furniture factories and various kinds of buildings which were formerly built without the assistance of an architect. These buildings show great improvement in design and construction.

Ever since Adam and Eve equipped the Eden bungalow, the home has been the unit of success of any nation. While the people of this country have been called dollar chasers by some foreign countries, Americans are beginning to realize that the inheritance of money alone does not produce happiness or goodness and is often a curse; but the heritage of being brought up in a good home and having a good education, cannot be taken away. Public sympathy is quick and poignant for the man who builds a good home and does something worthwhile.

Thank God it is considered honorable to work in this country. Elbert Hubbard did more than any other one man in this country to dignify work and get people generally interested in making something with their own hands which is useful in the home and at the same time good looking.

As the very ancient homes were mere shelter places or crudely built, they did not last, while cathedrals and public buildings better stood the test of time. So we know very little and probably there was not much to know about house plans beyond two thousand years ago.

Recent excavations in Pompeii show us the exact arrangement of homes two thousand years ago and also tell us of the color, furnishing and decorating.

Changed conditions in living and thinking require different homes. There are more new homes being built in this country now than in any other country in the world. With this growth and development, comes a more careful study of and a general use of architecture in the home. This change will better express our ideals than any other style of architecture. So there is a reason for a style of our own. There is no more important or more interesting problem for the architect than the planning of a successful home. A new home often gives the family a different vision of life so that petty family troubles and imaginary ills are lost to the more important thoughts of building a home. The influence of a good home on children is uplifting. It is a recognized duty for everyone to have a good home when possible. The architect can do more than simply make

the drawings, he can improve and develop the "Spirit of the Home" by making it complete and harmonious. To do this the building must be properly designed, the color, landscaping, decorating and furnishing must all correspond with the general scheme. Failures result from weakness in one or more of the above points.

The lot has much to do with deciding what kind of a house should go on it. When the house is completed, it should look as though it grew there or at least belonged on that particular lot. Zoning is already having a tendency to improve our homes by not allowing houses to be crowded or built up to lot lines and by not allowing other classes of buildings to spoil a perfectly good residence district.

Landscaping of the lot is now more or less considered by the architect along with the house plans. The whole lot should be considered and not simply a few shrubs stuck in next to the house. The charm of European architecture is due to landscaping and setting more than any other one point.

There is a tendency on the part of the owner and architect of late to be free from fixed or borrowed styles and design something original. This freedom and self expression will eventually develop an American style of architecture, even if it takes a long time to assume definite form. European architects and artists are coming to this country to live. It is up to this country now to lead the world in architecture and art in general.

To be homelike a house should be so designed that it will look well from all angles, set low on the lot, have restful lines, including a pleasing and low skyline. There should not be too many different kinds of materials or color on either the exterior or interior. The color scheme should be planned out by the architect before the working plans are made or specifications written so that the color of the materials will fit in the scheme and color harmony will prevail.

Many small homes are built with the main entrance opening directly into the living room, but it is preferable to first enter a vestibule, then a hall, then the living room.

The vestibule is small and formal, the hall should not be simply a passageway, it should express the keynote of the house and is likened to the preface of a book, but should be more formal than the living room and not a part of it in plan or treatment in furnishing and decoration. The hall gives the first as well as the last impression of the interior, its character reflects the quality of the home. A coat room is essential opening off the hall and a telephone room and a toilet room should be included if possible. The hall should connect the main rooms and be of easy access to kitchen and front entrance. The living room should be informal, comfortable, restful, yet dignified. All main pieces of furniture should be located on the preliminary sketches so there will be proper room and arrangement of tables, chairs, davenport, grand piano, victrola, serving table, tea cart, dining table, etc., all with proper relation to windows and electric lights; now the radio has to be reckoned with. The telephone is sometimes a problem but should be located on the plans before the working plans are finished.

Pantries are becoming fewer and breakfast rooms more abundant while kitchens are growing smaller, more compact and complete so the work is more easily done. A practical and good looking fireplace is necessary some place in the house. A library, den, music room or some other room as well as porches depend somewhat on the taste of each particular family. Closed porches are required and arranged so that they can be made open as possible at times.

The garage in connection with the house raises the insurance on the house and contents slightly, but is worth it on a cold morning. The convenience in heating and saving in cost of building more than offset the additional insurance. Places should be provided in the house for silverware, china, tinware, linen, table leaves, brooms, aprons and all necessities in running the home. A secret closet is usually built in and can be made so that even a first-class burglar would have difficulty in locating it. These secret closets formerly were used for the protection of silver, gold and diamonds.

Every plumbing fixture should have a separate cut-off so that any one fixture can be repaired without rendering the whole system out of commission. Locks should be master-keyed and no loose keys left in doors for children to play with or fall out. The house should be insulated from heat, cold, noise, dust and smoke. A definite system of ventilation and air humidifying adds greatly to the comfort of the house, an electric exhaust fan in the kitchen is a help in ventilation. Mottled brick, mottled stone, mottled shingles, mottled slate, mottled roof and floor tile, mottled plaster and mottled paint

are used to avoid monotony and if not overdone are restful to the eye.

The number of electric openings in the home has been greatly increased in recent years to take care of more efficient artificial light and the many new labor saving electrical devices. The electric refrigerator has proven to be successful, the electric heater, washing machine, dish washer, mangle, iron, toaster, vacuum cleaner, exhaust fan and many others are now in common use.

The water softener is practical and used in many of the newer houses. Oil burners for heating are more or less successful, but most architects believe improvements will be made on the present types. The mechanical equipment of the home is of utmost importance and the architect can make a happy home or otherwise by this one point.

Theologically speaking, not profanely, many houses look like hell, many houses fail to be homes because of lack of harmony in landscaping, furnishing and decorating with the general design. To be successful this part of the work must be considered along with the structural features.

There are as many ways to furnish and decorate a home as there are families in the world—and more—for it is a poor family that cannot boast of at least two conflicting ideas in their particular home. Usually the man's theory is "Let us be comfortable"; women's theory, "Let us make the home attractive."

When these general ideas are correlated and incorporated in the successful home, the problem is solved. To be a real home, restfulness must be considered; if this were always thought of, a house would be more homelike and many fads and much gingerbread would be eliminated. What gives character to a room? Design? Yes, but color is quite as important. Take a drab gray room carried out with correct architectural detail as far as design is concerned and bring in a bunch of colorful flowers in an artistic bowl, the character of the room is changed at once. With a few other things in accord with the room, you have worked a miracle.

An unfinished and unfurnished room is cold and barren. The minute you add color, you have a different room, good, bad or indifferent, according to what you do and how you do it. Every room needs a color scheme, usually starting with the floor with the darkest tone in the room and then draperies, upholstering, furniture and wall covering must be considered for color and ending with a lighter ceiling. Pleasing color effects may be had by taking the dominant color of the living room rug for the keynote of the room and working out a color scheme in full harmony from that.

Careful attention to these details reveals the close relation of architecture with music. All these component parts must be correlated to make complete harmony. This is the architect's job and when this is done our architecture will be improved and in time will develop into a distinct style to which future generations may point with pride. The spirit of the home will have the warmth of love and the light of understanding.

In these days of so-called specialists, there are so-called engineers for all kinds of things, each branch may have a specialist and the whole may be a jumble, lack of co-ordination. The owner may employ an architect to make the drawings, a landscape expert to fix up the yard, an experienced decorator to tint the walls, an expert furnisher to supply the rugs, furniture and draperies, the hardware and light fixtures may be supplied by firms who either give the owner what he wants or what they want to give him. When all these things are assembled they generally do not harmonize. Each is an expert, but lack of cordial co-operation one with the other has brought confusion and a poor job as a whole. The owner has spent enough money but not in the right way.

The greatest fault with our modern American homes is the lack of co-ordination. The solution is a better understanding and co-operation between architect and owner. The owner should put more responsibility in the architect and the architect in turn should pay more attention to the landscaping, color scheme, furnishing and decorating. And if he is incompetent to handle these things alone he should surround himself with sympathetic advisers.

HANDMAIDENS to ARCHITECTURE

By

James Lindsay McCreery

TO create a building which in its form, coloring and detail is a truthful and adequate fulfillment of the purpose for which it is destined, is the architect's problem. In addition to the functions peculiarly his own, he must be painter and sculptor. Whether he performs these functions himself or delegates them to others, as he must usually do, he should accord this part of the work especial understanding and sympathy. If he can himself ply the brush and chisel, so much the better. To evoke forms from a solid block has a greater allure than plastic modeling because it is a process of subtraction. Decisions must be carefully made and with vision. A conception of form within the mass—not without value to architects, who should be sculptors—is developed. Requiring this same sort of pre-vision, the building problem bespeaks a close bond between architects, painters and sculptors.

Architects are accustomed to announce with satisfaction that painting and sculpture are the handmaidens of architecture. If the domestic relation has been strained, a good portion of the fault may be laid at the mistress' door. The maidens may have been inattentive, displaying little aptitude for their tasks; the mistress has been guilty of neglect. It is not to be assumed, because there is little significance in most present-day architectural detail, that ornament is useless. An apathy is apparent on the part of architects, a willingness to accept the clients' belief that they are best displayed against a background of Renaissance stucco work or Spanish iron. The hand that moulds the forms may possess real skill. No matter. The demand is that it execute a likeness of some ancient

DON QUIXOTE UNHORSED

OVER MANTEL DECORATION,
BERKELEY COUNTRY CLUB

object, which, however beautiful, has lost its savor. Or the cry is for a new product in the antique manner. Great works are not built on lies; the measure of importance of periods of design is proportional to the creative element present. The significance of the Rennaissance is not found in the elements of detail borrowed from the classics. The spirit we value is that reflected in the forms that are different.

Newness is not a fault. If a work honestly reflects the materials that compose it and the purpose for which it is intended, it will not require a false patina to render it palatable. For economy's sake we construct a large proportion of our smaller buildings of wood, covered with a protective sheathing of stucco. There is no need to apologize for this work, but commonly every effort is strained to make these materials simulate masonry. This rarely convinces the eye and never the touch. Better to finish with a texture that admits the frame beneath, to employ decorative devices that are an enrichment of the surface coat or an accent of the framework. Wooden frames, as timber becomes more scarce, will be replaced by steel. Stucco will remain. Here is a problem in form, texture and coloring that is a challenge to architects, painters and sculptors.

GALLERY DETAIL,
BERKELEY COUNTRY CLUB

The delicacy of a structure as produced by modern millwork and joinery is a thing in which to rejoice. A fine timber, clean-cut in a mill, is as full of possibilities as one hewn by hand. We cannot escape machinery. We admire its products except when we discover them exposed in the living room ceiling or determining the contour of our walls. Our fine automobiles are our most beautiful furniture and our grain elevators among our greatest works of architecture because they are natural responses to necessity. Our homes and monumental buildings so often result in confusion because methods of construction have outstripped the language of beauty. We should capitalize the new materials and methods and the life of which they are a part. The painters and sculptors must be appealed to for an interpretation of the change. Our commercial structures have been the first to reflect any profound consideration of the question. Detail has been shorn off, revealing the precise blocks beneath. In time, form combined with color and surface texture will make of the steel tower a magic thing. Residence work has shown less response to change. We have refused to admit, except in the occasional all-wood house, that we are done, for the most part, with masonry structures. Here, where we have more license to be audacious, we have been dull, redundant and often meaningless. The lives we lead in these buildings abound with amazing new qualities which should be reflected on our walls and in our furniture. They are not adequately clothed in the vernacular of the Grand Monarch or the melancholy royalty of Spain.

It is popular to express concern for the future of creative art, but the usual course, and not

SAN FRANCISCO PUBLIC LIBRARY

always for reasons of economy, is to repeat the commonplace thing. Sculpture and painting have little part in the average scheme of life because they have been dissociated with architecture. Examples are acquired as specimens if at all, and antiques are preferred. This is not so bad in itself but it is not sufficient. We should invite artists to the illumination of our walls and the forming of their embellishments. They are being denied this, their rightful inheritance, in favor of the dealer in reproductions. This is equally true of furnishings. Fine materials and huge sums are being consumed to no purpose. The people who can afford to pay for special designs should be brought to appreciate the beauty and fitness of the thing to which their own manner of life responds and which is refined by details whose meaning they understand. Our intimate art is leagues in advance of those solemn works for which we ask acclaim. We see ourselves more clearly in the drawings of a John Held Jr. than in the theatric portraits of Zuolaga. They lack dignity but possess genuine appeal by reason of their honest if exaggerated account of our acts, emotions and dress. Conceive the stunning effect of an episodic mural by such an artist. People would crowd to admire the thing which they understood. The critics would be obliged to admit the authenticity of its being and its lively grace. This is the American folk art, an incomplete but true record of our behavior. Not all our moods are acrobatic but the same brisk quality is there; dignity and repose may be joined with alertness. These acute and vivid characterizations deserve encouragement and expansion.

There is no denying the stimulus of an actual problem in the promotion of the study of design. The distribution of a great volume of decorative commissions falls to the hand of the architect. It is his privilege to select artists whose creative ability he respects. Confident that their productions will harmonize with his own work, it will be unnecessary to dictate details. Artists will not discover the fascination of architectural design until they have struggled with the limitations its nature imposes. When realization comes there will be no restraining them. Many forms of work are on too large a scale or too costly for the artist to engage in if he must gamble on the disposal of the product. Numerous small objects merit his attention. Of many another splendid opportunity he is quite unaware. The general misunderstanding of architecture extends to artists in other fields; this may be dispelled by practical contact with its problems.

GALLERY DETAIL,
BERKELEY COUNTRY CLUB

Here is a great laboratory of design.

Let the painter search out a color for the walls, a motive for the murals and faiences; let the sculptor form the materials, giving value to their densities and textures, using color where it is significant, withholding it where the substance is sufficient without. Let the architect select, control and inspire but not dictate.

MICHAEL FARADAY.
RESIDENCE OF PROF. O'NEILL

BREAKFAST NOOK, HOUSE OF MR. HENRY F. BOYEN, SAN FRANCISCO

HAMILTON INTERIORS

The INTERIOR DECORATOR and the ARCHITECT

By K Hope Hamilton

INTERIOR decoration is not a dilletante pursuit, a pastime for unoccupied moment, or a gentle diversion for those who, free from necessity of work as a means of support, take up the study as they would tennis, golf or bridge.

The recognition of interior decoration as one of the fine arts will eliminate the untrained in experience from the malpractice of decorating.

To be a successful interior decorator one should possess powers of visualization, a good sense of proportion, and more than a mere knowledge of all branches of decorative trades. A decorator must know furniture almost as well as a cabinetmaker knows it. He must know rug carpets, wall coverings, fabric to a degree equaled only by the men who manufacture, so that his purchase for his clients may be guided by his professional knowledge.

Artistically he must understand design, its application in relief work, in textiles and general ornamentation, and possess a thorough knowledge of history as it relates to periods of design.

Man's aesthetic sense is instinctive and is reflected by his expression of beauty, what he selects in response to the innate demands of his nature, and how it is arranged determines his taste.

Taste is not a fixed quality and no man has the divine right to express good taste.

It should be remembered in expressing taste in the selection of your furnishings, interiors can be no better and should be no worse than

VENETIAN BOUDOIR, HOUSE OF MR. HENRY F. BOYEN, SAN FRANCISCO
Hamilton Interiors

the individual creating them. There are always some subtleties of charm in an interior, if the individual or decorator has failed to please as a whole.

Creation is the result of inspiration. There are indeed many illuminating experiences in which we may observe the variation of temperament.

As a beam of light passing through a crystal prism reflects light broken up into color, red and blue, violet, orange and all colors of the rainbow, so a client, imbued with the power of his mental attainment, of art appreciation, and confidence (penetrating the prism) inspires the decorator to create.

A sympathetic and mutual understanding for expression of beauty of decorative arts has established a personal equation between the decorator and the architect. The alliance of these arts makes it impossible to determine whether the house was designed for the furnishings or the furnishings for the house.

COLOR *in the* BATHROOM

By Marian Moore

COLOR has invaded the bathroom. I don't know just how long ago it was that the word sanitation came into such general usage that we thought we simply had to have all-white bathrooms and kitchens so that every little spot of dirt could be wiped off the minute it should happen to appear. These white interiors have served their purpose well, however, in demonstrating to us just the amount of cleaning that a bathroom or kitchen needs, and now, thank heaven, we are so well informed upon the subject of sanitation that we don't need to be surrounded by cold characterless impersonal white to know that we are in a sanitary environment. So color, which is becoming more and more intelligently handled all through the house, is now scoring with the bathroom, for which color schemes may be worked out in combinations as numerous as those for the living room. Where a bathroom formerly was a room considered in a strict utilitarian manner, it now must be a place in which all housewives can feel great pride, because it is beautiful as well as useful.

In building the cherished new bungalow or in remodeling the old cottage you'll never be sorry if you put aside a goodly sum from the building budget to be expended on a completely modern bathroom. And before making the final decision as to its fittings you will never regret the fact that you spent quite a bit of time looking around at the "new" in bathrooms, both in ideas for beauty and for conveniences.

Colorful beauty we must have and not too much white coldness, so the specifications for the new bathroom might just as well read "colored tiles for floor and walls," whether the tiles are to be real or of one of the new and very desirable composition materials that are now on the market. The genuine tiles, however, admit of more beauty because they vary from light to medium tones, also showing tiny hints of other colors, and reflecting most interesting and charming highlights. But with the simulated tiles you can obtain very attractive effects by painting them with a soft tone which is a part of the color scheme—not a pure color but one which has been somewhat grayed and possibly mixed with a bit of some other color. This wall color is often selected from, or is harmonious with, one of the light soft tones in the linoleum of tile design, and can be made more attractive if a stencil border of a deeper harmonious tone or of the grayish black is added, resembling a border of contrasting tiles.

With these bathrooms of softly colored floors and walls there is a fine chance to get away from the crisply starched white curtains that have always been an integral part of the bathscape, even though they seem to be so neat and sanitary, using materials that imply a little more luxury. One bathroom I just saw which had walls and floor of pale yellowish-buff tiles of varying highlights with borders of grayish-green tiles, had for its one small window draw curtains of grayish-mulberry taffeta ruffled with green taffeta. And the curtain for the shower was of light yellow rubber. Sanitary? Yes—and very attractive also. Another bathroom I saw was built of tiles with delicate green and pink glints and had curtains of light green organdie with a ruffled valance of pink and green organdie.

"A GARDEN *is a* LOVESOME THING"

By Edward J. O'Day

WHEN Junipero Serra first came to California he was delighted to find springing luxuriantly from our soil the beautiful rose of Castile. Serra loved all lovely growing things, but for the Castilian rose he had a special affection, and it was the first flower to bloom in a Mission garden.

The Mission gardens, of course, were the first of all gardens in California, and as the Missions, without exception, were placed in the most fertile regions of that first California exploration, their gardens were from the very beginning "lovesome things" indeed.

As early as 1773, when Carmel Mission was a rude makeshift of rough timbers plastered with mud, a little garden was laid out close by, "but for want of a gardener," wrote Padre Serra with an unmistakable note of wistfulness, "it has made little progress." It made a great deal of progress very soon thereafter, and became a spot of special charm where flowers and shrubs and fruit trees were tenderly cared for by Indians under the skillful direction of the padres.

In those earliest Mission gardens the Mexican water jar found its place of utility, yet one may be certain that its picturesqueness was not unobserved. And as the Missions grew and prospered, fountains were introduced to play their beautiful and useful part, and to remind the padres of the monastic gardens in Spain and Mexico, to which their hearts went home in hours of loneliness and discouragement.

From the beginning of California history, therefore, California gardens grew according to the best traditions of garden-making. Nature had her rich and bountiful way while art ministered to her and enhanced her charms.

Art—true art—never lays a heavy hand on anything. The touch is delicate. In a garden, which is nothing if it be not the abode of delicacy, art must be controlled with a particular and intelligent restraint. Even in the most formal garden formality must not be carried too far. Artificiality and gardening are clashing words.

From the most modest of those old Mission gardens to the most elaborate gardens on the great California estates of today, there is a clear path running straight down the years—a path on which beauty walks with simplicity and from which artificiality and pretentiousness are firmly excluded. Unless this path runs through the garden of today, that garden is not a true garden. A great deal of money may be spent on a garden, but money alone never made one. Gardens grow out of the heart that loves flowers and trees, and the ministrations of art may be sought to glorify the loveliness of growing things only where the need for those ministrations grows naturally out of the garden itself.

The eye that looks with affection upon flowers does not peer about a garden for an appropriate spot to place a piece of garden furniture. The spot suggests itself. The garden uses its own sweet voice to tell the story of its need.

Trust your garden to tell you if it needs one of those beautiful sun-dials that enthrone themselves, like old St. Simon, upon pedestals of terra-cotta "to take their revelations of time's flight immediately from heaven, holding correspondence with the fountain of light." The quotation is from Charles Lamb. Do you recall that tribute he paid to the sun-dial? "It spoke of moderate labours, of pleasures not protracted after sunset, of temperance, and good hours. It was the primitive clock, the horologe of the first world. Adam could scarce have missed it in Paradise. It was the measure appropriate for sweet plants and flowers to spring by, for the birds to apportion their silver warblings by, for flocks to pasture and be led to fold by." It does not belong in every garden; there are some gardens, however, that would be incomplete without a sun-dial. There is such a garden in San Mateo county. Its sun-dial has this lovely saying: "Time began in a garden." One thinks at once of Eden, and this particular garden can bear to be thought of in that connection.

A very nice taste must be exercised in the matter of garden-pools and fountains. I recall

Moulin Photos by courtesy of Gladding, McBean & Co.

FOUNTAIN, HEBREW HOME FOR THE AGED, SAN FRANCISCO

GARDEN VIEW, HOUSE OF MR. J. ARTHUR SNOWDEN, SAN FRANCISCO

MASTEN AND HURD, ARCHITECTS

a patio in Southern California where the fountain, done in admirable decorative tile, takes the eye so insistently that all growing things are overlooked. That fountain is too large. This is an instance where owner or architect refused to let the garden have its way. Pools, too, and the figures set in their midst, must be accurately proportioned to the cultivated spaces unless a sheltered nook or a vistaed path asks for it. If you hearken attentively, you may hope to hear from the birds themselves that a bird-bath would be a delightful accommodation.

Why is it that terra-cotta is so friendly to gardens? May it not be because terra-cotta is of the earth earthy, and so trees and flowers welcome it as being of common origin with

GARDEN, HOUSE OF MR. J. ARTHUR SNOWDEN, SAN FRANCISCO
Masten and Hurd, Architects

around them. If too large or too small, they are naught.

These are the problems of large gardens; in smaller gardens one does not so easily go astray. If you love your flowers, you will know just what shape and size of pot may be admitted to their companionship. You will not enforce the presence of a wall-fountain unless the wall makes the pleasant suggestion of its own accord. You will not have a garden seat them? One of the ancient philosophers pointed out that the four principles of nature were earth, water, air and fire. These certainly are the four principles of terra-cotta, as anyone expert in the making of terra-cotta will tell you. Small wonder, therefore, that terra-cotta has dwelt in gardens from the earliest times of which we have any record. The gardener and the potter are brothers. "When Adam delved," who knows but that he was digging clay for a

potter's wheel? If there is anything that appears to have sprung from man's ingenuity at the very dawn of humanity, it is that marvelous instrument which seems to imitate the very art of creation, pressing and whirling beauty out of an inert lump of earth.

May these analogies be carried too far? It does not seem so, when the mind dwells in gardens. Listen to Shakespeare: "Our bodies are gardens; to which our wills are gardeners: so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills."

Conversely, our gardens are bodies, growing, breathing, rejoicing in fruitfulness, needing sustenance, yes, and dying if it be withheld. Like our bodies, gardens are noble in themselves, and may be clothed in added beauty. And like our bodies (though this similitude may not be pressed too far), gardens have souls. This is a garden-thought that must not be uttered clumsily; so it seems well to let the poet express it:

GARDEN, HOUSE OF MR. HARRY B. ALLEN, SAN FRANCISCO
Emerson Knight, Landscape Architect

A garden is a lovesome thing, God wot!
Rose plot,
Fringed pool,
Fern'd grot—
The veriest school
Of Peace; and yet the fool
Contends that God is not—
Not God! In gardens! When the eve is cool?
Nay, but I have a sign,
'Tis very sure God walks in mine.

LANDSCAPE ARCHITECTURE

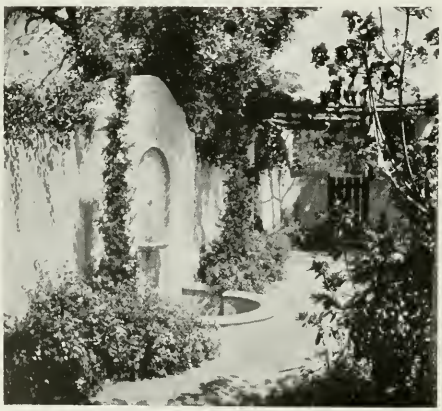
Edited by Professor J. W. Gregg

The LANDSCAPE DEVELOPMENT of SMALL HOME GROUNDS

IT IS claimed that the day of the old ancestral home is past, that the large private estates, heretofore developed and maintained by people of great wealth, are not only being greatly reduced in size but are being cut up and eliminated entirely. The apartment hotels and the apartment house districts of our cities are growing in size and pretenticusness, and with such rapidity as to create the feeling, among many people, that we are in an apartment house age. An age in which "the home" in the lovely, old sense of the word is no more, or perchance it may simply be "a place where you go to change your clothes to go somewhere else." If all this is true, there are many contributing factors involved, but space or time will not permit of a detailed discussion of their relative influence; in fact, there is a happier phase of the situation to be considered.

The prosperity of this country as a whole, or of the individual citizen is not indicated alone by the number of luxurious apartment hotels that are being built and occupied, or by the number of automobiles on our streets, or the decrease in the number of large private estates, but rather by the indisputable evidence that the "small home" is here, and here to stay. This is clearly indicated by the unparalleled rapidity with which untold acreages are being subdivided and developed into the most substantial and attractive single family residence districts. The "Own Your Own Home" movement has taken hold of American life as a substantial result of national prosperity, and the natural desire in man to have his own "vine and fig tree" is again manifesting itself.

The allied arts and sciences are all contributing towards the improvement of this home life, particularly is this so with respect to the influence of city planning and architecture. Streets are wider, better paved, and lighted; lots are growing larger and more spacious; and the natural features and beauties of existing topography are being more generally recognized. The architecture of the small house is good, and in the majority of cases excellent, in spite of "bungalow town" and the "would be" architectural builders of "row houses." The artistically designed home is in growing demand, and the practical and artistic resourcefulness of the technically trained artisan is being recognized to the extent that the habitation itself is often developed at a sacrifice of convenience and beauty in its surroundings.

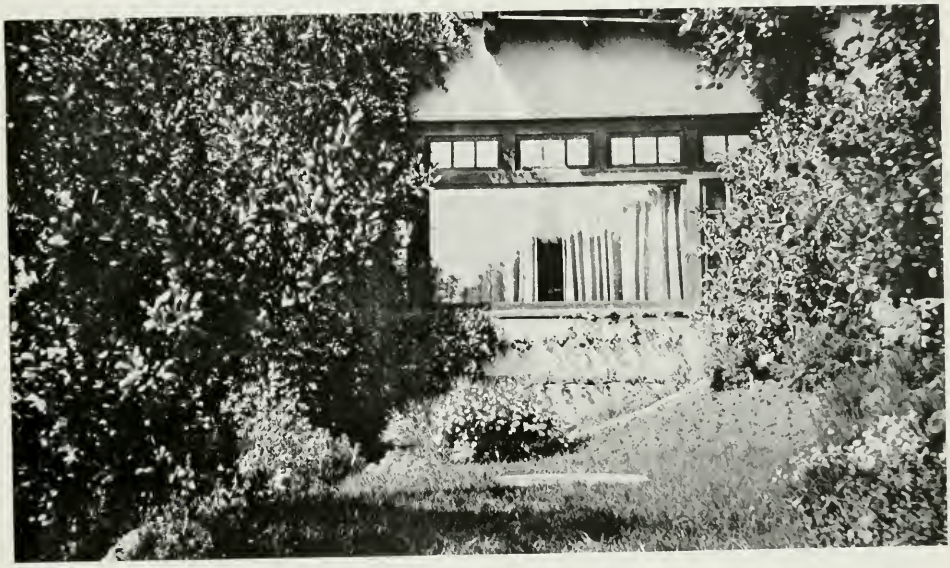


A SMALL BACK YARD ATTRACTIVELY PLANNED

The landscape resources or possibilities of small suburban lots are seldom fully realized because the owners too often cling to the notion that such small areas hold forth no possibility of development for practical use or recreative purposes, and may there-

fore be overlooked or neglected as far as "design" is concerned. "Just let the chore man cut the grass and set out some bushes when he has the time and inclination" is a common procedure, or on the other hand the owner himself may feel that "he knows it all," and it is unnecessary and an added expense to seek professional advice in such a "small matter." That this point of view is wrong may be learned from a glance at the smaller and older villages of England. Lot areas in such villages are usually smaller than those in our American suburbs, and yet the use and pleasure derived from those small areas by their owners is enormously greater than we derive from our own. The reason for this is plain: For centuries the Englishman has studied the small lot to make it yield the greatest possible service and beauty for the home. Traditional principles of design have thereby been evolved by this process which have been recognized and practiced by generations of landscape builders working with every conceivable condition of site and exposure. Privacy from the street and adjacent lots is secured by the ingenious placing of buildings and by their ground forms, or by the use of walls, fences, or hedges. Space was always reserved for vegetables and flowers, for service and for open lawns, arbors, teahouses, seats, and other similar practical and pleasing features.

In this country, on the other hand, privacy is lightly valued, and a highly organized plot of ground is rare because our modes of life—our thrift, do not appear to require such conservation of resources either for comfort or pleasure. If our home grounds are poorly arranged for recreative use, we can often depend on nearby vacant land, or we can take the "car" for the country. In case no fruit or flowers are grown, we can buy them around the corner. The main motive for a thorough development of suburban home grounds with us should be largely aesthetic, but that beauty cannot be enjoyed or made use of unless it is practically arranged or composed and distributed in such a way as to be usable. In this connection house and grounds are often found to be entirely divorced one from the other, whereas the association of these parts with one another should be no less intimate than the association of one room with another. The whole lot should constitute a structural unit, each part of which should be united in an organic manner with every other part. Limitations of space, therefore, require the intimate relation of one portion with the other for the sake of economy and beauty, which together produce an attractiveness in design, and a pleasurable usefulness.



SIMPLE BUT PLEASING TREATMENT OF A SMALL AREA

The smaller the home grounds the more carefully should they be studied and planned in

order that no space may be wasted, and every element or feature therein may be in scale, and so placed as to perform its function in the scheme as a whole. Unity, harmony, and simplicity are prime elements to be carefully considered, otherwise an effect usually referred to as a "mess" will be the result. In planning the landscape development of small home grounds it is well to remember that "simplicity is the prime element in pure beauty," and that small areas well planned exhibit a charm not displayed by larger landscape compositions. — J. W. G.

* * *

THE WRONG IDEA

It is the belief of many people that the professional services of a landscape architect are not necessary for the owner who wishes to develop his home grounds, or to improve his place and make it express more perfectly his own dominant taste. People sometimes talk rather loosely about "expressing" themselves, and fear the touch of other hands, or the influence of other minds on work which they wish to be entirely their own, but they forget that their knowledge of the technique is often as deficient as their strength to permit them to carry out even their simplest ideas. If they employ men who are only craftsmen, the results will inevitably express their own mediocre ideas, for the owner usually lacks the power to control or direct such workmen. Grading foremen, brick layers, stone masons, road builders and nurserymen will each do quite honestly what he considers best, but it is often a "best" determined by habit, lack of vision, and often influenced by restricted experience.

* * *

WITH THE LANDSCAPE ARCHITECTS

Howard Gilkey, landscape architect, Howden building, Oakland, has just completed the general plan for the thirty-five acre campus of the San Luis Obispo High School, in advance of the building program. Recently detail planting plans of the Modesto Junior College grounds were finished, building sites, roads, walks, etc., all being determined years ahead of their construction.

Recently completed residence layouts by Mr. Gilkey include an English garden for the H. K. Jackson place in Piedmont, and an Italian garden for H. G. Prost of Claremont Court.

* * *

Professor John William Gregg, landscape architect with the University of California, is preparing plans for the landscape development of the new Hearst memorial gymnasium, now being completed on the campus at Berkeley. Many large California oaks and other big stock are being used in order to produce a reasonably quick landscape effect.

Professor Gregg is also preparing plans for the landscape development of the new San Rafael Union High school.

* * *

Emerson Knight, landscape architect of San Francisco, is associated with Willis Polk and Company, Lewis P. Hobart, and Bakewell and Brown in the design of a woodland theatre for the symphony and drama at Hillsborough. This theatre, when completed in every detail, will be the first public outdoor one in California that will insure comfortable seating in a native environment of trees, and at the same time give to the audience the highest pleasure in listening to musical and dramatic productions. On account of the intimacy and natural landscape charm the audience will carry away distinct memories of landscape beauties in addition to those of the drama and music.

* * *

H. W. Shepherd, landscape architect with the University of California, has just completed plans and specifications for the landscape development of the grounds of the Davis Joint Union High School, Davis, California. Work will proceed during the summer and fall.

The architects of the building are Starks and Flanders of Sacramento.

* * *

Horace G. Cotton, landscape architect, New Call building, San Francisco, is completing the development of the large private estate of Mr. William Cavalier in Piedmont. Large old olive trees, and twenty-five and thirty-year-old specimens from an old private estate in Oakland are being used to produce a mature and mellow effect. Small gardens for privacy with garden house and wall fountain under large oaks, all combine to produce a charming landscape ensemble.

ARCHITECTURAL COMPETITION WINNERS

Winners announced in the Glendale Highlands architectural competition to select ten architects for ten hillside houses in Los Angeles county are: H. Roy Kelley, first prize, $750; Elda Muir, second prize, $500; John J. Landon, third prize, $250; K. W. Dowie, R. Van B. Livingston, Frank W. Green, Victor LeMoyne, G. E. Masters, Calvin M. Butler and Edmund Abrams and James C. Simms, associated, special mention, $50 each. Each of the architects will be tendered a commission to prepare plans and specifications for the house which he designed and he will receive 4 per cent of the estimated cost, in addition to prize money.

The competition was sponsored by the Rondith Corporation, 400 Lane Mortgage building, Los Angeles, and was conducted under the auspices of the American Institute of Architects with Architect Edgar H. Cline as professional adviser. Sixty-eight designs were submitted.

NEW STATE BRIDGE ENGINEER

Charles E. Andrews, bridge engineer for the Highway Commission of the state of Washington since 1920, has been appointed bridge engineer for the California Highway Commission. Mr. Andrews qualified on the Civil Service list and his appointment was effective May 1. He fills the position formerly held by the late Harlan D. Miller.

Photo by Wm. N. Clarke

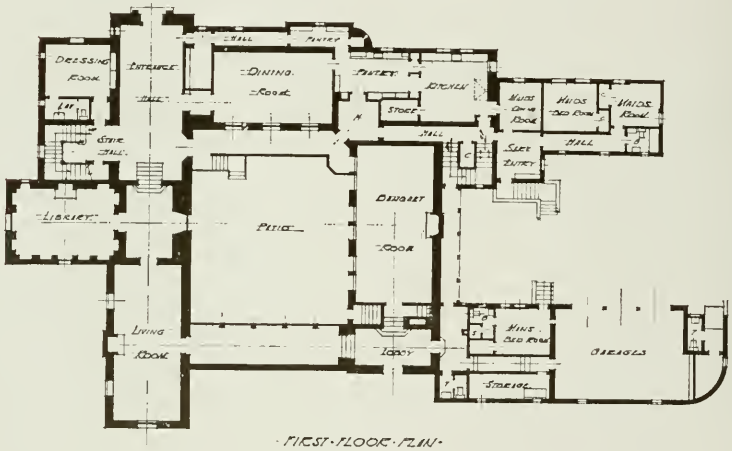
HOUSE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA

GORDON B. KAUFMANN, ARCHITECT

Photo by Wm. N. Clarke

HOUSE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA

GORDON B. KAUFMANN, ARCHITECT



FIRST FLOOR PLAN

HOUSE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA

GORDON B. KAUFMANN, ARCHITECT

Photo by Wm. N. Clarke

HOUSE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA

GORDON B. KAUFMANN, ARCHITECT

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HOUSE FOR MR. GEORGE L. EASTMAN, HOLLYWOOD, CALIFORNIA

WILLIAM LEE WOLLETT, ARCHITECT

HOUSE OF DR. HUBERT HEITMAN, CLAREMONT, BERKELEY, CALIFORNIA
W. H. RATCLIFF, JR., ARCHITECT

PATIO, HOUSE OF DR. HUBERT HEITMAN, CLAREMONT, BERKELEY
W. H. RATCLIFF, JR., ARCHITECT

HOUSE FOR MR. AND MRS. W. H. PETERS, PASADENA, CALIFORNIA

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

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HOUSE FOR MR. W. S. WAITH, BEVERLY HILLS, CALIFORNIA

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

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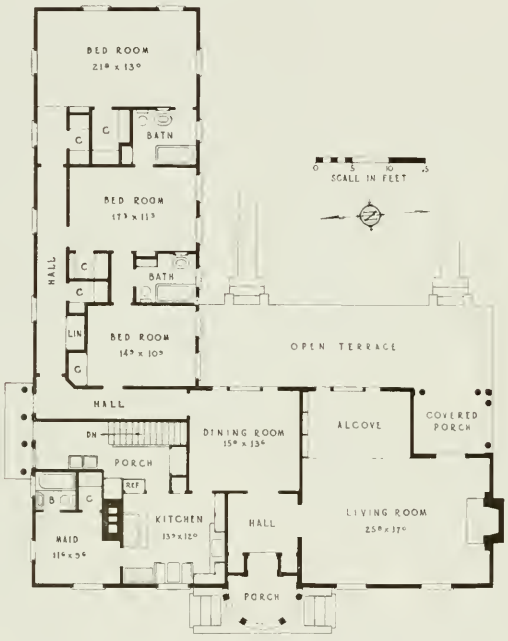
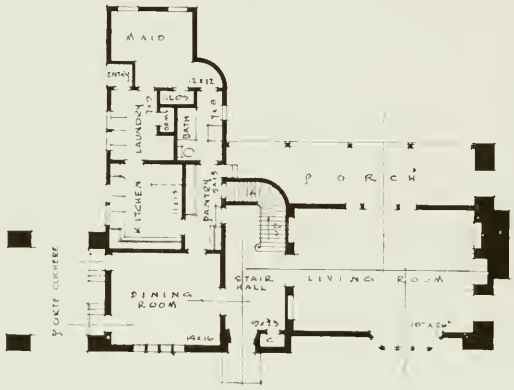


PLAN, HOUSE FOR MR. W. S. WAITH, BEVERLY HILLS, CALIFORNIA

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

HOUSE FOR MR. W. S. WAITH, BEVERLY HILLS, CALIFORNIA
MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

HOUSE FOR MR. E. A. CULBERTSON, PASADENA, CALIFORNIA
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



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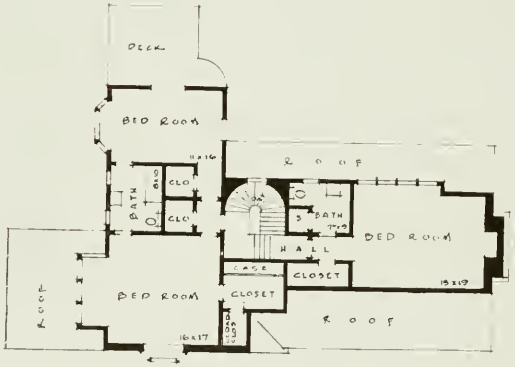


SECOND FLOOR PLAN

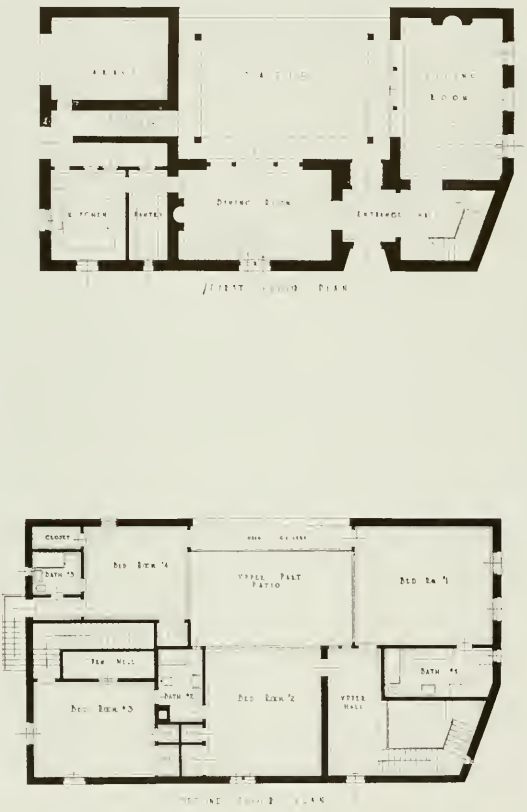
PLANS, HOUSE FOR MR. E. A. CULBERTSON, PASADENA, CALIFORNIA

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

HOUSE FOR MR. LEWIS BRADBURY, SANTA MONICA, CALIFORNIA
JOHN BYERS, ARCHITECT

HOUSE FOR MR. LEWIS BRADBURY, SANTA MONICA, CALIFORNIA

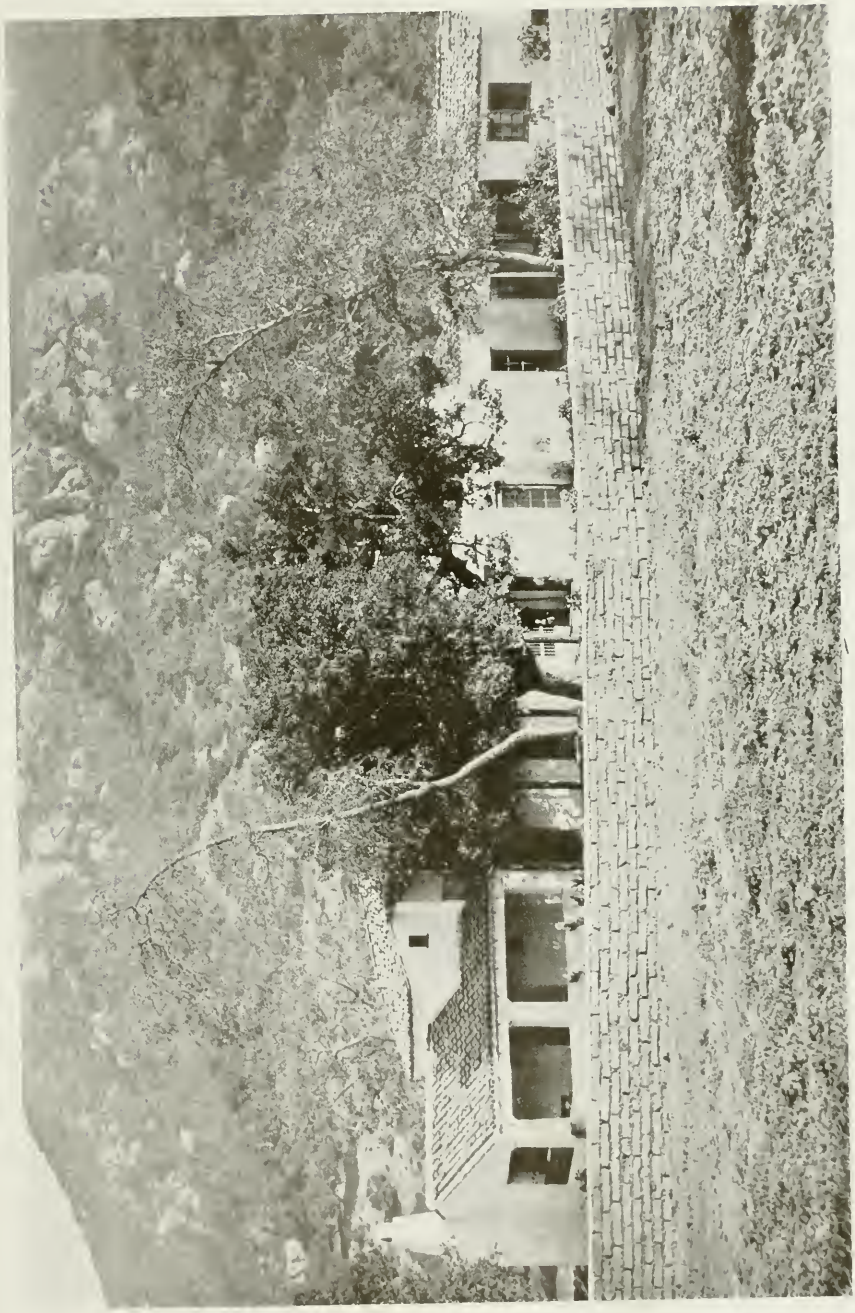
JOHN BYERS, ARCHITECT



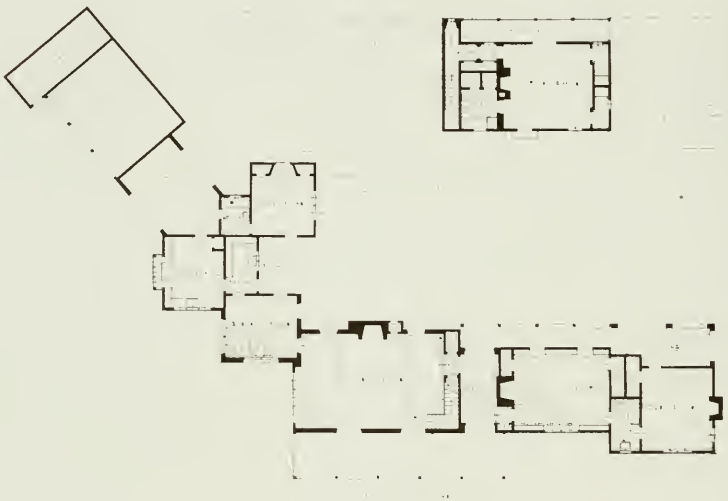
PLANS, HOUSE FOR MR. LEWIS BRADBURY, SANTA MONICA, CALIFORNIA

JOHN BYERS, ARCHITECT

LIVING ROOM, THE FRENCH RANCH
JOHN BYERS, ARCHITECT



THE FRENCH RANCH, LOS ANGELES COUNTY, CALIFORNIA
JOHN BYERS, ARCHITECT



PLANS, THE FRENCH RANCH, LOS ANGELES COUNTY, CALIFORNIA

JOHN BYERS, ARCHITECT

CERTIFICATED ARCHITECTS & ENGINEERS

ATTEMPTS in the recent sessions of the California Legislature to forbid citizens to engage in certain occupations without first securing the consent of some official body, attracted such attention that the Commonwealth Club was requested to make an investigation of the extent, methods and purposes of such restrictions. The board of governors authorized the organization of a Section on Occupational Restrictions to collect data, and on March 17 a report was presented to the club on the subject. Following its reading members were allowed a five minute discussion of the subject. Readers of this magazine will be interested in the remarks of at least two of the speakers, John D. Galloway, civil engineer, and G. F. Ashley, architect. Mr. Galloway said:

The beautiful room in which we are sitting was designed by a licensed architect. This building, with twelve stories over our heads, is held up by a steel frame designed by an unlicensed engineer. You may take your pick of these two as to which produces the best work. I think the subject has been very well covered by the previous speakers, but wish to call attention to one thing to which Mr. Leurey referred. He noted very carefully the growing complexity of life and the inter-relation of all human affairs, illustrating his remarks by a diagram. In his opinion, modern society has reached a stage where, in order to continue along this line of progress, it is necessary that every individual should be licensed in some form or other by the state.

It is my contention that the growth in human well-being that he has shown has been the result of the free play of individualism throughout the last five hundred or six hundred years. It commenced in the free Italian cities of north Italy; it ran its course through the Hanseatic towns of Germany into Holland and England. It has grown with increasing acceleration until it has reached its present development in America, where we have better living conditions for humanity than anywhere else in the world. Coinciding with, and an actual part of this development, has come the rise of democracy and the downfall of autocracy in government. When, in 1914, Germany threw down the gage of battle to the rest of the world, it was autocracy that turned the German people, bound hand and foot by government control, over to disaster. This thing that we have built up which is called "business"—or in other words, modern organization—is the result alone of liberty and individualism. This result has been reached only by reducing to an absolute minimum the interference and restrictions of government. No government that ever has been formed, or can be formed, and no arrangement of state control with its licenses and restrictions, could ever organize or build up or continue an organization of the type prevailing in America. Our business, our whole social life, all of our activities of every kind, are dependent upon the maintenance of complete freedom for the individual.

The scheme proposed by Mr. Louis Leurey, if carried out, would create an enormous and unbreakable state machine by which every person from the cradle to the grave would be licensed, controlled, supervised and generally hampered. Such an arrangement would reduce the American to the state of modern Hindus. There is probably no delusion more dangerous to humanity than the idea of a magnified state for which the individual exists. In its final form this will be the result of the proposed plan.

All the teachings of history are opposed to such a program. Through the ages it has been the common experience that people controlled by the government cannot progress, and it is not material whether this government be ecclesiastic, aristocratic, democratic, or in any other form. For ages certain groups of individuals, terming themselves the government, have held in subjection the mass of humanity. It is only since the Italian Renaissance that humanity has really begun to solve some of the problems of life.

The basic idea underlying any of the solutions of this manifold problem is the freedom of the individual. Any scheme of state control in the form of a license limiting human activities is a restriction upon the freedom of the individual. I am afraid Mr. Leurey has the solution of some of the modern problems of life

upside-down. What is needed is not more state control, but less state control. What every American should keep constantly in view is to prevent by every means in his power the building of a state machine which, as has been said many times, is a cancer upon society. It is surprising that a man who comes from an ancestry that runs far back in this country should come up here to argue in support of measures that violate all the principles of American political life.

Mr. Ashley said: I want to come to the specific matter of the interests of the architects. Some twenty-eight years ago President Benjamin Ide Wheeler at the University of California made the statement that architecture seemed to be one of the principal things in which California was sadly backward. It will be twenty-six years ago in a few days that the law regulating the licensing of architects was passed. There may or may not be some connection between this law and the improvement of architecture here. We think there is.

Architects in general are satisfied with the operation of the law licensing their practice. The law takes no account of their ethical government. That is left to their professional society, the American Institute of Architects. The law simply regulates the use of the name "architect." It is justified under a police regulation to enhance the safety of buildings. It does not guarantee it. As you gentlemen have pointed out, the licensing of a man does not guarantee that he is competent, but it does help the situation. With the passing of time as architectural education is bettered, we will find that professional standards will improve, and likewise safety.

Mr. Stalder accepts the necessity for licensing pilots who are individually in positions of great responsibility as regards human life. I assure you that with regard to buildings, although danger may not be apparent to the eye, it nevertheless may be there. We have seen enough preventable building disasters through fire, collapse of roofs under snow loads or wrecking during construction, earthquakes or hurricanes.

The complete regulation of building by building departments is a paternalistic, a socialistic idea. There has been criticism of regulation from the point of view of hampering of individual effort. In the last twenty years legal regulations affecting buildings have increased three or four fold. Now, who is to see that these regulations are carried out? You can't put all the burden on the state, nor on city building departments. Individual architects are responsible for the carrying out of these regulations. Building departments can only in a general way see that regulations are lived up to. Otherwise they would virtually be practicing architecture. If things go wrong, the architect is and should be held responsible.

Safety of investment in buildings is an architect's responsibility in that wrong planning or use of materials may cause serious or total loss. The law licensing architects is a protection to the investor against dishonest, incompetent itinerants. You can well imagine that without regulation a man could easily set himself up as an architect, and practice after a fashion. As soon as he found things going against him, he could move to some other locality. This has often happened in the absence of proper registration.

The architects' attitude toward this subject may be summarized by a quotation from the American Institute of Architects' committee report of 1924: "It is possible that the impulse which brought about registration law was primarily business or commercial. If so, the expectations of those who sought business advantage have not been realized. What has been accomplished by registration laws is that the person who seeks to practice architecture must be better trained in preliminary and technical education than a great majority of those who were before his time. The applicant of today is better prepared to take up problems of planning, economics, and construction than the practicing architect of yesterday. It is true the law cannot add to intelligence, but it can provide that such intelligence as there may be shall be fed by education."

Northern California Chapter EXHIBITION

By G Frederick Ashley AIA

THE Northern California Chapter, A. I. A., and their Exhibition Committee are very much to be congratulated on the display now at the De Young Memorial Museum in Golden Gate Park. They were particularly fortunate in obtaining this location, as it automatically attracts a large number of the general public and a goodly proportion of the rising generation, that would otherwise never come in contact with the architects' efforts to educate.

One's general impression is that the material of the average exhibitor runs too largely to photographs. Many of the photographs are masterpieces of the art of the camera. In a few instances clever photography has greatly enhanced otherwise rather commonplace or insignificant details. It would seem that an architectural exhibit should consist more of a presentation of material as prepared for visualization by clients, photographs being subordinated and only used to indicate the success of the result.

Taking up some of the individual exhibits:

There are some marvelous oil-process photographs of the Temple Emanu-El presented by Messrs. Bakewell & Brown, which almost make me want to take back what I said about photographs in general.

Frederick H. Meyer's exhibit is an adequate and well balanced showing of his recent and exceptionally excellent work, particularly of the Financial Center building.

Weeks & Day have a too modest photographic presentation of the important Sacramento State buildings, the Don Lee building and their Nob Hill work.

Bliss & Fairweather show the Blake residence in Berkeley, a good example of their usual suave style. The small perspective of a residence at Woodside is a gem.

Morris M. Bruce has a number of photographs of a residence near Los Altos which achieves the difficult accomplishment of combining more than average size with great charm.

Henry H. Meyers and George R. Klinkhardt, Associated, make an ideal presentation of the Highland hospital, including as it does plans and a complete series of photographs. A perspective of the Oakland Veterans' Memorial is worthy of special mention.

Earle B. Bertz shows an extensive collection, chiefly of residential work, of which the sketches of the Gould house and a cottage for Mr. Richard Miner are most attractive.

Harris Allen's Dutton and McCabe residences in the East Bay are evidently very livable and show great skill and sympathy in the handling of their design.

Hyman & Appleton's principal exhibit is an apartment house, a black crayon perspective being of remarkably tender quality of drawing and interesting in both mass and detail.

William C. Hays' John D. Galloway residence provides a wonderful pre-natal influence for bridges. Studies for a Grove Camp show that some Bohemian is going to make the most of his opportunities.

Masten & Hurd have some delightful residences and, photographically, their material is among the best shown by members of the local Chapter.

Charles W. McCall shows a very varied practice. His study for the Robert Dollar Building Annex settles a point of conjecture in the writer's mind as to how that problem could be solved. The answer is that Mr. McCall has executed a dexterous side-step and used contrast between the existing and proposed units rather than harmony.

Edwin J. Symmes exhibits about as wide a range of studies as it is possible to imagine, extending as it does from the South Seas to the Sierra.

A number of their very impressive recent public buildings in Santa Barbara are presented by the William Mooser Company.

Warren C. Perry proves by the breadth and quality of the work shown by him that he is exceptionally well fitted to lead our younger generation out of the desert of their architec-

tural studies. His beauty of presentation and versatility in the use of several media are remarkable.

The work of the other Perry, Mr. C. Edward, stamps him as a welcome addition to the list of our local architects.

C. W. Dickey and Hart Wood of Honolulu lend a tropical air to the exhibition. I envy Mr. Dickey the occupancy of his Beach bungalow. Their Castle & Cooke office building, while one cannot tell what the difficulties of program may have been, seems hardly up to the standard of their other work. But they have more than redeemed themselves with the Alexander & Baldwin building, which, as a Polynesian office structure, completely fulfills the requirements of the imagination. Mr. Wood's personal work makes one regret that his talents are no longer applied to aiding in the development of our California architecture.

John Reid, Jr., has a generous list of twenty-six items, all showing the sustained high quality of his work. Also a growing feeling for the picturesque is indicated, as shown by the San Francisco Relief Home and Mission High School.

Henry Gutterson has abundant evidence of a broad experience, showing that problems of commercial and institutional work dissolve themselves under his skillful handling as readily as those of a mainly residential practice have in the past. His White Motor Company building is worthy of more extensive presentation.

J. R. Miller and T. L. Pflueger show a remarkably complete series of studies of a Shore Club. One is compelled to say, however, that in this building "Gemütlichkeit" is sacrificed to grandeur, the net result being an effective gloom. Their splendid Telephone building is shown with both general and detailed views, and also many other subjects, ranging from movie theatres to schools.

Horace Gardner Simpson has the First Congregational Church of Berkeley and his own residence, both admirable illustrations of this gifted architect's restraint and refined conservatism.

Lewis P. Hobart's principal exhibit consists of studies for San Francisco's Episcopalian Cathedral, which shows promise of taking its place artistically among the foremost of the city's religious edifices.

Clarence A. Tantau brings a generous number of photographs interspersed with a tantalizingly few renderings. His work exhibits a thoroughly "arrived" handling of his problems with a gratifyingly consistent willingness to work in a more or less uniform, logical style.

Wythe, Blaine & Olsen of Oakland have a large proportion of fine sketch perspectives which make one sure that their quite evident abilities will be recognized with many substantial commissions.

A colored pen and ink perspective of a proposed Cliff club house is Reid Brothers' most attractive drawing.

William C. F. Gillam brings some very attractive evidences of his previous practice in England and British Columbia and a very complete, even if minute, presentation of St. Paul's, Burlingame.

Among other things, Miller & Warnecke have a beautiful residence, Ben Maddox, owner, and some pictures of the Rockridge Women's Club, which exert a strong pull on the imagination.

Beezer Brothers show that they have had a remarkable succession of ecclesiastical work and that they are thoroughly at home in handling archeological Gothic.

A number of interesting subjects, extremely well photographed, are shown by Frederick H. Reimers.

W. R. Yelland has some beautiful details of the Goss residence and shows a playful turn in the Tupper & Reed Music Store and Tea Room.

Roland I. Stringham presents a number of very appealing sketches, particularly those for the Browning and Poundstone houses. These are backed up by photographic evidences of adequately handled completed work.

The *pièce de resistance* of the show is Willis Polk & Company's complete record of the development of a large country house. The more than 200 items, showing successive studies, working drawings, details and photos of finally accomplished perfection, will doubtless impress many a speculative builder with a sense of lavish waste of effort, and at the same time give him a wealth of valuable suggestions for "features." Willis Polk & Company are to be congratulated on their clients, the clients on their architects and both on the result attained. The program, written by Delight Ward Merner, should be framed and hung up in every designer's office.

Other exhibitions by local architects, which lack of space forbids mentioning in detail, are those of William Bartges, William H. Crim, Jr., E. L. Norberg, W. H. Weeks, Williams & Wastell, N. W. Mohr and Ashley & Evers.

Before I forget it, I want to express here appreciation of the work of some of the outstanding artist-draftsmen whose names appear on perspectives presented by the architects who employed them. These are Hugh Ferris, Ernest Born, Arnold Constable, Everman and Lockwood. The fair-minded generosity of the architect-employers in allowing the personal credit to be recorded is worthy of admiration, too.

A large number of drawings from the University of California show the foundations for future good practice which have been laid by those that will prove some of our best men—and women—in the profession.

Our friends of the Southern California Chapter, A. I. A., generously provide some selections from their recent show, including a number of winners of Honor Awards. This exhibit, except for one water color perspective, consists entirely of photographs, unfortunately, although these photographs are extraordinary examples of the camera craft. Among the subjects that one will recall with greatest pleasure are the works of Roland E. Coate, which have a quality that the writer cannot help describing as "juicy," in the best sense. Webber, Staunton & Spaulding have some charming residential work, as has also Wallace Neff. Gordon B. Kaufmann's Eisner residence is gorgeous and exotic. David A. Ogilvie's Kelleher residence is a fine photographic presentation of an interesting subject. Reginald Johnson's Chase and Cate residences give one a great sense of the reasonableness and realness of this architect's art. Allison & Allison have their Woman's Athletic Club, Wilshire Boulevard Congregational Church and a delectable school at Malaga Cove. Imagine a school being delectable! Myron Hunt and R. C. Chambers, represented by their Frederick Law Olmstead house, give one knowledge of the great success this firm has made of rigorous and honest simplicity. Marsten, Van Pelt & Maybury show sustained power and ability in their Thomas and Stevenson residence and a Candy Factory in a residential neighborhood that probably puts surrounding houses to shame. The perspective of the new Los Angeles City Hall seems overly heavy in design, particularly the tower, and is rather a disappointment to one who has watched the steel frame of this building grow.

Color in the whole display is accented by the work of a few artists and craftsmen in the allied arts of painting and ceramics. Sculptors are absent, unfortunately, and likewise representations of the arts and crafts of metal and wood working. Maynard Dixon has some blazing panels illustrating his very individual style and some studies showing the genesis of the murals in the Room of the Dons. Jesse E. Stanton and Gladding McBean & Company have a tile panel that emulates the spirit and color of the best of Persian work.

To sum up, the exhibition seems fully up to anticipations. One is surprised, however, to find the number of leaders among local architects who are conspicuous by their being unrepresented in this very worthy company. These abstainers owe it to their art and profession to answer the invitation adequately when next it is sent out. It is to be hoped that this exhibition, while possibly not an annual affair, may become a regularly recurring event marking the progress of California in architecture.

HOW THE HOTEL'S CONSTRUCTION DOLLAR IS SPENT

(Data from W. T. Smith, Building Architect, Hotel McAlpin, New York)

Material	*Dollar*
Foundations	.045
Steel Frame	.058
Masonry	.258
Sheet Metal Work	.013
Fireproof Floors	.019
Partitions	.026
Plaster	.039
Ornamental Iron Work	.052
Marble Work	.090
Hardware	.020
Carpenter Work	.045
Glass	.013
Painting	.020
Electric Wiring	.032
Heating	.026
Plumbing	.032
Elevators	.064
Stairs and Miscellaneous Work	.103
Architect's Fee	.045
	100.000

CONSTRUCTION REQUIREMENTS PER ROOM FOR FIRST CLASS MODERN HOTELS

(Data from George A. Fuller Company)

5½ tons of stone and marble of various kinds.
48½ barrels of cement.
3034 brick of all kinds.
682 lineal feet of pipe of various kinds.
41 square feet of terrazzo and mosaic floors.
36½ square feet of tile floors.
454½ square feet of wood and cement floors.
34 square feet of roofing.
2¼ radiators.
3 3 5 doors.
1 3/5 windows.
63½ yards of expanded metal.

The ARCHITECT AND ENGINEER

SINCE 1905

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Vol. 89 MAY, 1927 No. 2

The creator of a beautiful building, monument or memorial should sign it, the same as a painter signs his pictures. That is to say, in some appropriate place, on or within the building, should be a plate with the name of the architect thereon.—JEROME P. UPTEGROVE.

Draftsmen and Craftsmen

A PLAN for closer co-operation and contact between the drafting staffs of architectural firms and the building industry has been adopted by the New York Chapter, American Institute of Architects. A similar move by the Chapters of the Pacific Coast would be a step in the right direction. Better buildings, it is believed, will result from schooling draftsmen in all of the realities of building through a first-hand study of the problems of the craftsmen. The idea is for the entire drafting force working on a building to visit, at least once during the course of a job, all the shops where work is being executed for that building. These shops would include terra cotta, marble and mosaic, decorative plastering, modeling and sculpture, bronze and ironwork, woodworking, decorative and mural painting, furniture and draperies, etc.

Knowledge of the possibilities and limitations of materials and craftsmanship which will result from the carrying out of this plan will, without doubt, be most helpful to the art of architecture and all of the allied arts and crafts. In New York the plan is to send the draftsmen in groups to the shops. There will be none of the architects present, so that draftsmen may talk freely with the craftsmen. There is no question about the willingness of the craftsmen to co-operate. No matter how fine the design, in the last analysis it cannot be entirely successful unless it is carried out with an inspired and accurate execution of the smallest details, and such execution is possible only through close contact and understanding between draftsmen and craftsmen.

Comments

THE stupidity of officials entrusted with matters beyond their comprehension has become too proverbial to require demonstration, yet every now and then one hears of a case so flagrant and ridiculous that the temptation to broadcast it cannot be resisted. I quote the following (barring a consistent mis-spelling of Brancusi's name) from The Architect for April:

"Our judges of excellence are sometimes curiously chosen. A pleasant instance of this has been the experience of a distinguished foreign artist, the sculptor, Brancusi, whose advanced work is known to all who frequent our most advanced shows.

"Abroad, Brancusi is a name to conjure with. He is recognized as a modern who really has something to say. His reduction of material forms, from humans up or down, are carried to the extreme of abstraction. Yet he seems never to fail to preserve and to express the single, inner, vital principle of his subject. To the scoffer his work is arresting. His disciples acclaim him. But his creations are unfailingly interesting, even exciting.

"Brancusi works in various materials, one of his favorites being bronze. It was in connection with works in this material that he ran foul of some of our legally appointed art connoisseurs employed by the United States Customs Appraisal Department. After inspecting the artist's 'abstractions' these doughty fellows were daunted. 'It's funny, but is it art?' they asked themselves, this query being prompted by the ruling that certified works of art, imported for exhibition purposes, are admitted duty free.

"Art lover, F. J. H. Kracke of the Customs group—now don't tell us you haven't heard of him—reported, 'After inquiry on the part of experts, to whom the government referred the case, it was decided that this work did not come under the head of duty-free art. Several men high up in the art world were called upon

and rendered an unanimous decision to that effect.'

"It would be interesting to know who these judges were but the information is lacking. In the meantime, Mr. Brancusi's work is classified as 'merchandise' and is considered as dutiable for the amount of solid bronze incorporated therein——"

* * *

ARCHITECTURE demands from its practitioners a breadth of culture and a disinterested devotion second to the requirements of no other calling. In inspiring younger generations with a vision of and a passion for these ideals I am certain that no man in our community has rendered more valuable service than Professor John Galen Howard. It was therefore with sincere regret and concern that alumni and friends of the University of California heard the announcement several months back of his retirement from the School of Architecture at the end of the present semester.

On the evening of Saturday, April 23, a large gathering of former associates and students, along with present faculty and students of the School of Architecture, met at a banquet to say farewell to Professor Howard. Toward the close of an evening of sincere and heartfelt tributes from all quarters came two surprise announcements.

First, Mr. Warren C. Perry — of course, I should say Professor Perry, but it seems so stilted to an old 'camarade d'atelier'—well, then, Professor Perry, associated with the school almost continuously since his own student days there, has been selected as Director of the School of Architecture. Felicitation legitimately due Professor Perry, however, was quickly cut short by the still more unexpected announcement that Professor Howard, thus relieved of administrative duties, is to remain after all as Professor of Architecture.

So an occasion which began tinged with personal regret ended in general rejoicing, and nobody grudged Professor Howard an evening of merited tribute obtained under what turned out to be false pretenses.

* * *

ON a recent visit to San Francisco, Mr. D. C. Allison of Los Angeles was kind enough to say to newspaper reporters pleasant things about architectural aspects of San Francisco. Anyone aware of the part Mr. Allison has played in the architectural development of Southern California, and privileged to know his personal sincerity, must feel gratified at his commendatory remarks. However, Mr. Allison is a student and an artist of unusual discernment, and I am confident that a really exhaustive report from him on our situation would contain matter the reporters would be less avid to broadcast. Let us rejoice in what we get, but not lapse into complacency because of the favors of distinguished visitors. Mr. Allison, as I said, is a discerning critic; but he is none the less a polite and cautious gentleman.—I. F. M.

CONCRETE FLOOR FINISH

If the floor is hard troweled there is no need of using a hardener on the same. However, if the floor is sandy or somewhat used, that is, if the hard finish has been worn off in places the floor should be treated with a cement hardener. To do this, secure some of the advertised fluor-silicates and dissolve as per direction or buy the solution ready for application. According to the condition of the floor this solution should be applied several times, always allowing the previous application to dry. The worn out places may have to be touched up with an extra application.

Instead of the fluor-silicates you may use a thin solution of water glass (silicate of sodium). This is sold in liquid form at 40 deg. Baume and should be reduced with equal quantities of water to permit penetration. In no case should the liquid remain on the surface or form a shell or skin on the surface, as it will crack after drying or dissolve by water being spilled on it. Subsequent finishes will not hold firmly thereon and there is danger of shelling or chipping off of the finish coatings.

If you wish a stained effect it is advisable to apply a stain after the hardening process. The proper staining material would be a water stain; however, water stains are mostly made with an aniline base and are fugitive or easily affected by acids and alkalies.

Boiled linseed oil and turpentine can be used as vehicles for the stain.—The Painter's Magazine.

AWARDED LE BRUN SCHOLARSHIP

Earl C. Morris of Denver has been awarded 1927 Le Brun traveling scholarship, a major award in United States architecture, it is announced by the New York Chapter, American Institute of Architects. The scholarship, valued at $1400, was founded in 1910 by Pierre L. Le Brun, architect of the Metropolitan tower, in memory of his brother. It provides for six months' study abroad. First mention was given W. Ray Winegar of Detroit.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow - Architect

THE AMERICAN ARCHITECT
March 20, 1927

TEXT

Theatre for Yale University, New Haven Connecticut. *Blackall, Clapp & Whittemore, Architects.*

Theatre for Yale University, New Haven, Connecticut. By *Professor George Pierce Baker.*

Electrical Layout of the Yale Theatre. By *S. R. McCandless.*

The Steeple of the Church at Villemomble.

Tbis article purports to be "reprinted from L'Illustration of Paris." It seems incredible tbat a responsible journal could print such a farrago of nonsense as a translation. An editor might be expected to verify that the English version makes sense, even if failing to say the same thing as the original. I could not overcome the belief that the whole thing was some inexplicable kind of clumsy joke until I took the trouble to look it up in L'Illustration.

The New Shakespeare Memorial Theatre at Stratford-on-Avon, England.

A Church, a Bridge and a Farmhouse (with pencil sketches by the author). By *Samuel Chamberlain.*

Skyscrapers and Traffic Congestion. *Synopsis of a Debate by Harvey Wiley Corbett, Stephen F. Voorhees and Henry H. Curran.*

An Architect's Happy Hunting Ground (with sketches by the author). By *Lansing C. Holden, Jr.*

What Architects Should Know About Steel Inspection. By *Elwyn E. Seelye.*

Form and Color as Applied in Furnishings. By *Hugo Elliott.*

Interior Designers at the Architectural League.

PLATES

Theatre for Yale University, New Haven, Connecticut. *Blackall, Clapp & Whittemore, Architects.*

St. James M. E. Church, Chicago, Illinois. *Talmadge & Watson, Architects.*

St. Dominic's Church, Proctor, Vermont. *Maginnis & Walsh, Architects.*

THE AMERICAN ARCHITECT
April 5, 1927

TEXT

The Utilization of Reclaimed Materials. By *Alfred C. Bossom.*

Traveling with a Fountain Pen. V. By *Irving K. Pond.*

Architecture as a Record of Civilization. By *Professor F. M. Mann.*

Structural Plan and Purpose of a Room Are the Basis of Interior Architectural Design.

Passenger Station at Buffalo, New York, for the New York Central Railroad. By *Alfred Fellheimer.*

Septic Tanks for Unsewered Houses. By *W. A. Hardenbergh.*

PLATES

Masonic Temple, St. Louis, Missouri. *Eames & Young, Architects; Albert B. Groves, Associate.*

Incredible, but apparently true.

"Hiddenhome," Ithaca, New York. *George Young, Jr., and Helen Binkerd Young, Architects.*

The Breakers Hotel, Palm Beach, Florida. *Schultze & Weaver, Architects.*

Plant for Bell & Howell Co., Chicago, Illinois. *Pond & Pond, Martin & Lloyd, Architects.*

Stairways. Four Full Page Plates in Supplement.

A Group of Buildings That May Be Built at Moderate Cost.

THE ARCHITECT
April, 1927

TEXT

Is the Profession Slipping?—A Warning. By *F. W. Fitzpatrick.*

Mr. Fitzpatrick is in a rather exasperated mood, although, goodness knows, not without cause. I was almost at the point of passing him up for a gloom, when I came to "Most of us, even the best of us, are at heart but external and internal decorators." Mr. Fitzpatrick has insight.

Mr. Granger of Chicago says:

Discussion of imminent developments of the plan of Washington.

The Producers' Council.

The Accessorians—Women's Work in Fascinating Fields. By *Bertha M. Dubois.*

PLATES

Seamen's Bank for Savings. *Benjamin Wistar Morris, Architect.*

House, Mr. Edgar Bamberger, West Orange, New Jersey. *Clifford C. Wendehack, Architect.*

House, Mr. Lawrence Scudder, Lake Forest, Illinois. *Electus D. Litchfield and Rogers, Architects.*

House, Mr. Oldham Lewis, Baltimore, Maryland. *Palmer, Willis & Lamdin, Architects.*

House, Mr. Graham Lewis, Baltimore, Maryland. *Palmer, Willis & Lamdin, Architects.*

House, Dr. Charles L. Larkin, Middlebury, Connecticut. *Greville Rickard, Architect.*

Catholic High School, Hamilton, Ohio. *Frederick G. Mueller, Architect.*

Italian Baptist Church, Newark, New Jersey. *Electus D. Litchfield & Rogers, Architects.*

Municipal Building, Teaneck, New Jersey. *Ludlow & Peabody, Architects.*

Fire Alarm Station, Worcester, Massachusetts. *L. W. Briggs Co., Architects.*

ARCHITECTURE
April, 1927

TEXT

Lighting Fixtures of the Regency Epoch. By *Costen Fitz-Gibbon.*

The Columbia-Presbyterian Medical Center. By *Robert Leroy.*

Guy Lowell—1870-1920. By *Chester Holmes Aldrich.*

With illustrations of the New York County Court House.

The Old Fort at Saint Augustine. By *Daniel W. Weiny.*

Macowin Tuttle's Wood Gravures.

The Architectural Clinic—Gutter Details.

Contacts—What the Architect Wants from the Advertiser. By *William B. Ittner.*

Contacts—When Is the Best Time to Call? By *Benton B. Orwig.*

PLATES

Boys' Dormitory, Edgewood School, Greenwich, Connecticut. *William E. Lescaze, Architect.*

Seamen's Bank for Savings, New York. *Benjamin Wistar Morris, Architect.*

Allondale, Huntington, New York. *Williams & Barratt and John G. Strasse, Architects.*

Modern Apartments in Amsterdam.
Dutch architects are thinking.

English Chimneys.

Half Timber Work in England.

THE ARCHITECTURAL FORUM

April, 1927

TEXT

Sketching in the Chateau Country. By *Eugene F. Kennedy, Jr.*

The Sculpture of a Modern Pediment. By *Edwin J. Kipkiss.*
Pediment by Frederick W. Allen for Guy Lowell's New York County Court House.

Dawson Building, New York. *Greville Ricard, Architect.*

Structural Fire Protection for Large Garages. By *C. Stanley Taylor.*

1927 Exposition of Architecture and Allied Arts.

The Moorestown Trust Co., Moorestown, New Jersey. *Davis, Dunlap and Barney, Architects.* By *Harold Donaldson Eberlein.*

House of Sherley W. Morgan, Princeton, New Jersey. *Sherley W. Morgan, Architect.*

Small and Moderate Sized Houses, accompanied by data sheets.

Dining Room, Hotel de Chaulnes, Paris. By *C. Hamilton Preston.*

PLATES

House of Eben S. Draper, Hopedale, Massachusetts. *Bigelow & Wadsworth, Architects.*

Moorestown Trust Co., Moorestown, New Jersey. *Davis, Dunlap & Barney, Architects.*

Thirteenth Church of Christ, Scientist, Los Angeles, California. *Allison & Allison, Architects.*

The Forum Studies of European Precedents—French and Italian Courtyards.

THE ARCHITECTURAL RECORD

April, 1927

TEXT

Decorative Painting on Concrete—Ceiling in Main Auditorium, Temple House for Union Temple, Brooklyn, New York. By *Sydney F. Ross.*

The Architectural League's Exhibition, New York. By *William A. Boring.*

Boston Dry Points—X—The New State House. By *Hubert G. Ripley.*

Small Public Schools in California. By *Rose Henderson.*

North Italian Brickwork—VI—Lombard, Gothic and Late Renaissance in Milan. By *Myron Bement Smith.*

Guy Lowell. By *Frank Chouteau Brown.*

PLATES

All Saints Episcopal Church, Beverly Hills, California. *Roland E. Coate, Architect.*

First Presbyterian Church, New York. *Grosvenor Atterbury, Architect; Stowe Phelps and John Tompkins, Associated.*

House, Wynnewood, Pennsylvania. *Boyd, Abel & Gugert, Architects.*

Oaknoll, Residence of C. E. Langley, Washington, D. C. *Porter & Lockie, Architects.*

House, Mrs. William H. Andrews, Watch Hill, Rhode Island. *Mott B. Schmidt, Architect.*

House at Great Hill, Stamford, Connecticut. *Treanor & Fatio, Architects.*

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

April, 1927

The Genealogy of L'Enfant's Washington. Part I. By *Elbert Peets.*

Distribution of Professional Patronage. By *Thomas R. Kimball.*

Congregation—Combination—Consummation. By *C. H. W.*

Beginnings. By *George Minvielle.*

Twelve Photographs from China. *Rudolph A. Herold.*

The Sonnet Board. By *Charles Harris Whitaker.*
A frankly subversive article. The suggestion that anything whatsoever may be accomplished without thoroughgoing organization is bad enough. But when it comes to proposing architecture as a subject for enjoyment, right-thinking architects are entitled to protest. The Sonnet Board promises to become a vehicle for irresponsible cranks, if not even radicals.

Mental Cross Section of the Institute. Opinions on Whether it is Right for Architects to Continue Practice on the Reputation of the Dead or Retired.

London Letter. By *"X."*

PACIFIC COAST ARCHITECT

April, 1927

TEXT

Palos Verdes—Where Bad Architecture is Eliminated. By *Myron Hunt.*
See below.

Palos Verdes Estates—A Model Residential Suburb. By *Charles H. Cheney.*
Mr. Hunt and Mr. Cheney both accept the veto power of a permanent art jury as a bulwark against bad architecture. As a means of bolstering up an artificial harmony in a specific area it may be of service. But can the life principle reside in any censorship? The right to build significant new architecture must involve the danger of getting some bad.

Report—California City Planning Conference. By *Harris Allen.*

Solutions of the Traffic Problem. By *Edward D. Landels.*

The Reproduction of Antiques. By *Richard B. Gump.*
Real antiques being rare, "the reproduction and adaptation of them remains the most satisfactory solution for providing furniture worthy of today's fine homes." Did it ever occur to Mr. Gump that we might do as did the designers he advises our copying; namely, design our own furniture?

PLATES

Palos Verdes Estates.

House in Beverly Hills. *Designed by David Malcolm Mason.*

House of Mr. Charles Carpenter, Los Angeles. *Designed by David Malcolm Mason.*

House of Mr. Robert Overeli, Los Angeles. *Designed by David Malcolm Mason.*

PENCIL POINTS

April, 1927

TEXT

Address to Students. By *J. Hubert Worthington.*

Master Draftsmen—XX—Claude Bragdon. By *Myron Bement Smith.*
Many reproductions of Mr. Bragdon's individual drawings.

The Value of Indication in Design Study. By *David Varon.*

Planning Methods for Large Institutions—II. By *George R Wadsworth.*

Wrought Iron Precedent—VII—Italian Ironwork. By *George K. Geerlings.*

Birch Burdette Long.

The Diminishing Glass. By *Hubert G. Ripley.*

The Chicago Tribune Small House Competitions—Winning Designs.

The Specification Desk. "Or Equal" in a Specification By *Charles A. Scheuringer.*

Unit Building Costs in Southern California

Practically no change was noted in the average unit building costs in Los Angeles during the first two months of 1927, according to a survey made by Southern California Chapter, Associated General Contractors of America. In the fluctuations of prices advances were just about offset by reductions. Following is a statement of unit building costs prepared by the Chapter, corrected to February 1, 1927:

"In using these figures it should be remembered that application of an average estimate of cost to any given locality is always open to question even where prices are uniform, which they never are.

"For these reasons we have provided a range of costs in each item which should cover all ordinary conditions, but cannot be compared with cost estimates based upon a detailed study of plans and specifications, as regularly made by a general contractor."

Total Unit Costs per Cubic Foot

CLASS A STEEL FRAME BUILDINGS

Office buildings	$ .50	$ .70
Hotels	.55	.70
Apartments	.55	.70
Lofts	.20	.35
Warehouses	.20	.30

CLASS A REINFORCED CONCRETE BUILDINGS

Office buildings	$ .45	$ .65
Hotels	.45	.65
Apartments	.50	.65
Lofts	.17	.30
Warehouses	.15	.25

CLASS C BRICK BUILDINGS

Stores on ground, apartments above	$ .25	$ .45
Apartments	.30	.50
Hotels	.25	.45
Lofts	.17	.30
Warehouses	.15	.25
One-story garages, per square foot	1.50	2.00
One-story stores, per square foot	2.00	3.25

Note: Volume (cubic feet.) is average floor area times the total height from lowest basement floor to high point of roof.

Total Unit Costs per Square Foot Frame Buildings

California houses:		
Good	$2.75	$3.25
Medium	2.25	2.75
Cheap	1.50	2.00
Residence, two-story:		
Good	$6.00	$8.00
Medium	4.00	5.00
Cheap	2.50	3.50
Bungalows, special	5.00	6.00
Good	3.40	3.75
Medium	2.75	3.25
Cheap	2.25	2.75
Outbuildings, frame:		
Good	$2.00	$2.50
Medium	1.50	2.00
Cheap	1.00	

BUNGALOW COURT—FRAME APARTMENTS

Special	$7.00	$8.00
Good	6.00	7.00
Medium	5.00	6.00
Cheap	4.25	5.00

FOUR FLAT BUILDINGS, TWO-STORY

Special	$5.00	$6.50
Good	4.25	5.00
Medium	3.75	4.25
Cheap	3.50	3.75
Corrugated iron buildings, all kinds	.90	1.20

Note: Area (square feet) total floor space including porches but not light courts.

COMPETITIONS

GROUP OF UNIVERSITY BUILDINGS

The University of Western Australia is inviting architects of the British Empire and the United States to submit designs for a group of buildings to cost $750,000. Prizes of $15,000, $1,000 and $500 are offered. The competition closes at Perth, Western Australia, August 23. Copies of conditions may be obtained from the Commissioner for Australia in the United States, at 44 Whitehall street, New York.

PAN-AMERICAN ARCHITECTURAL EXPOSITION

The commission in charge of organizing the Third Pan-American Exposition of Architecture invites architects of the nation to attend the architectural exposition to take place in the city of Buenos Aires, the capital of the Argentine Republic, coinciding at the same time with the Third Pan-American Congress of Architects, from July 1 to 10, 1927.

This exposition of architecture is being organized as a complement to the Third Pan-American Congress of Architects, and consequently the work within it or derived from it, will be inspired in a perfect idea of dignity and betterment of the profession of architecture and will aim to outstretch its field of intellectual intercourse.

The Third Pan-American Exposition of Architecture aims to be the most perfect demonstration of the architectural achievement in all American countries and to set forth the evidence of the new tendencies of their schools.

SCHOOL BUILDING COSTS IN BUFFALO

School buildings in Buffalo, of the reinforced concrete structural frame type, vary in cost from 30 to 45 cents per cubic foot of volume. This range is due to the fact that the figures include construction costs for four different types of school buildings. According to Ernest Crimi, architect for the Board of Education of Buffalo, the costs for these types are as follows:

For three-story reinforced concrete skeleton buildings, an average of 30 cents per cubic foot.

For two-story structures of the same design, made up entirely of class rooms, from 40 to 42 cents per cubic foot. Two-story schools of the design in which a gymnasium and auditorium are included, an average of 37 cents per cubic foot.

For sixteen-room and twenty-room additions of reinforced concrete skeleton construction, from 35 to 45 cents per cubic foot.

These are actual construction costs, based on the volume of the structures. They do not include architects' fees or equipment.

WITH the ARCHITECTS

PERSONALS

ARCHITECT FRANCIS W. REID is no longer connected with the Walter King Company, San Francisco architects, and has opened new offices at 1630 Josephine street, Berkeley.

ARCHITECT ARTHUR BROWN, Jr., was a member of the committee which had charge of the Artists annual ball held April 2 at the San Francisco Art Institute.

ARCHITECT WILLIAM A. NEWMAN, Federal supervising architect of San Francisco, recently spent several weeks in Washington, consulting with government officials in regard to proposed new postoffice buildings on the Pacific coast.

ARCHITECT GEORGE W. KELHAM announces the removal of his office from the Sharon building to the California Commercial building, 315 Montgomery street, San Francisco.

ARCHITECT NATHANIEL BLAISDELL announces that he has turned over his practice and office to Edward B. Seely, who will continue to carry on the business at 255 California street, San Francisco.

ARCHITECTS KERNAN & MILLER have established offices in the Board of Trade building, 111 West Seventh street, Los Angeles, and desire catalogs and literature on building materials and appliances. The firm is composed of W. V. Kernan, for several years office manager and chief draftsman for Curlett & Beelman, and M. P. Miller, who was in charge of the specification and contract department for the same firm.

ARCHITECTS C. A. KELSO and HERBERT E. MACKIE of Los Angeles, have moved from 1316 Washington building to 1007 South Grand avenue.

ARCHITECT GEORGE B. BRIGHAM, Jr., has moved his office from 531 Pacific Southwest building to 1371 San Pasqual avenue, Pasadena.

A bronze bust of CASS GILBERT, architect, who designed the State capitol at St. Paul, has been placed in the rotunda of the building. The bust is a replica of one made by Edward T. Quinn for the American Academy of Arts and Letters.

ARCHITECT ETINNE A. GARIN of San Francisco, died from the effects of an assault committed by unknown parties at his home, 631 Baker street, April 18. Garin was 52 years old.

ERNEST J. KUMP, Fresno architect, addressed the Fresno Optimist Club at The Californian hotel, Fresno, April 11. His topic was "Constructive Architecture." "The first architecture came as a result of necessity," he said. "Primitive man needed shelter from the clements and built a crude hut from mud, sticks and the hides of animals. From that humble beginning evolved our present architecture."

ARCHITECT E. J. BAUME of Santa Monica has moved from the Bliss building to 317 National building, that city.

ARCHITECT STILES O. CLEMENTS of the firm of Morgan, Walls & Clements, and Architect ALBERT C. MARTIN, Los Angeles, were speakers at the Los Angeles City Club recently. Mr. Clements' topic was, "Are We Developing a Distinctive Southern California Architecture?" illustrating his talk with lantern slides. Mr. Martin spoke on architectural standards for public buildings in Los Angeles.

ARCHITECT JONATHAN RING and A. WEITZMAN, engineer, have moved their offices from 1401 to Suite 1001 Hibernian building at Fourth and Spring streets, Los Angeles.

ARCHITECTS SLOAN & ROBERTSON have moved to their new offices, occupying the thirty-first floor of the Graybar building, 420 Lexington avenue, New York City. Sloan & Robertson are the architects for the Graybar building, said to be the largest office building in the world in rentable area.

ARCHITECT ALBERT J. FABRE of Fabre and Hildebrand, San Francisco, is enjoying a four months' trip abroad. He will visit Germany, Italy, France and other foreign countries, combining pleasure with study.

ARCHITECT HUGH R. DAVIES, Long Beach, left April 30 for a tour of Europe. Mr. Davies expects to spend four months in travel in England, France, Italy, Spain and Northern Africa. He will return about the middle of September.

SAN JOSE ARCHITECTS BUSY

Architects Binder and Curtis of San Jose have completed plans for a three-story and basement steel frame, concrete and terra cotta newspaper building for the San Jose Mercury, estimated to cost $150,000. They have also completed plans for a two-story reinforced concrete maternity ward at the County Hospital, San Jose, estimated to cost $100,000. Plans have been drawn in the same office for a two-story reinforced concrete shops building for women to cost $30,000, and a number of private dwellings, costing from $6500 to $8500 each.

TWENTY-THREE STORY HOTEL AND CHURCH

Preliminary plans have been prepared in the office of Architect Lewis P. Hobart of San Francisco, for a twenty-three story Class A hotel to be erected at Leavenworth and McAllister streets on property owned by the Methodist Book Concern. The plans also include an annex of thirteen stories, a portion of which will contain a large auditorium or down town church, the remainder of the building to contain offices for officials of the Methodist Book Concern.

ENGLISH AND SPANISH TYPE RESIDENCES

Plans have recently been completed in the office of Architect Frederick H. Reimers, Oakland, for several English and Spanish type homes to be built in the East Bay district. One is a $35,000 house in Wildwood Gardens, Piedmont, for R. J. McMullen; another is a $10,000 Spanish type bungalow at Mt. Diablo for Mr. Havre; and another a $15,000 English type dwelling for Mrs. Warshauer.

NEW HOTEL FOR WOODLAND

Plans are being prepared in the office of Architect W. H. Weeks, San Francisco and Oakland, for a four-story reinforced concrete hotel to be erected at Main and College streets, Woodland, Yolo County, at a cost of $250,000. There will be seventy-five guest rooms and a number of stores. The same architect is preparing plans for a six-story Class C hotel in Oakland to have one hundred and twenty rooms.

Mr. Weeks has recently been commissioned to prepare drawings for a Class C theatre in East Oakland and for an addition to the San Lorenzo school to cost $45,000. The same office will prepare plans for a three-story school building for the city of Oakland for the Lockwood district. The Weeks Investment Company will build five stores in Havens Court, Oakland, from plans by the same architect, whose office is also designing a concrete mausoleum to be built in Watsonville at a cost of $100,000.

AWARDED FRENCH TRAVELING FELLOWSHIP

Marcel Gogois of Paris has been selected as the first holder of the French Traveling Fellowship of the American Institute of Architects.

M. Gogois, a native of Amiens, received his architectural education in the Ecole des Beaux Arts, Atelier Deglane, and won the diploma in architecture from the French government.

The annual value of the scholarship, the donor of which is Julian Clarence Levi of New York City, is $1500. Paul Leon, director of Fine Arts at the French Ministry of Education, was chairman of the committee which appointed the fellow, who will spend part of his time in travel and part in employment in the offices of prominent American architects.

TWENTY-EIGHT-STORY PORTLAND HOTEL

Whether a proposal to erect a twenty-eight-story hotel on the old Ladd School site, bounded by Jefferson, West Park, Madison and Tenth streets, Portland, Ore., will meet with the favor of the Portland city commission is problematical. The present building code limits buildings to twelve stories, and a special ordinance will be necessary if the plans are approved.

The project has been advanced by M. W. Howard and associates, who own the block, and plans have been designed by L. L. Dougan, a Portland architect. The investment would total approximately $5,000,000.

$50,000 APARTMENT HOUSE

Plans have been completed by Architect Walter C. Falch, Hearst building, San Francisco, and a contract has been awarded to G. P. W. Jensen, for a three-story and basement frame and stucco apartment building to be erected on Jackson street near Hyde, San Francisco, for Leo Haas. There will be twelve four and five-room apartments.

HILLSBOROUGH COUNTRY HOUSE

Architect Charles E. J. Rogers of San Francisco has completed drawings for a thirteen-room, two-story and basement country house for Arnold L. Liebes to be built on the latter's estate in Hillsborough, San Mateo county. The house will cost in the neighborhood of $40,000.

ANNUAL MEETING OF STATE BOARD

The California State Board of Architecture met in annual session in San Francisco on the 12th and 13th of April. John J. Donovan of Oakland was elected president of the State board as well as president of the Northern district board.

A. M. Edelman of Los Angeles was elected secretary and treasurer of the State board as well as secretary-treasurer of the Southern district board. William H. Wheeler of San Diego was elected president of the Southern district board and thereby becomes vice-president of the State board. Albert J. Evers of San Francisco was elected secretary-treasurer of the Northern district board, being assistant secretary of the State board.

The members of each District board, comprising the State Board of Architecture are as follows:

Northern District	Southern District
John J. Donovan, president.	Wm. H. Wheeler, president.
Albert J. Evers, secretary-treasurer.	A. M. Edelman, secretary-treasurer.
James S. Dean.	Wm. H. Dodd.
Frederick H. Meyer	Myron Hunt.
James H. Plachek	John H. Parkinson.

Material changes in the rules and regulations governing the board were adopted at this meeting, and will soon be in the hands of the State Printer, to be published in pamphlet form, which will be available to anyone interested.

OAKLAND MOVING PICTURE THEATRE

Architect William I. Garren of San Francisco has completed plans for a $65,000 reinforced concrete theatre and store building to be erected on Thirty-eighth avenue, East Oakland, for the Blumfield Theatre Circuit. The new playhouse will seat one thousand persons. Other work in Mr. Garren's office includes a synagogue for San Francisco and a $10,000 residence for Mrs. Sophie Moller.

BAKERSFIELD HOTEL

Plans are being prepared by Architect John M. Cooper of San Francisco and Los Angeles, for an eight-story Class A hotel and store building to be built on Eighth street, Bakersfield, for the Padre Hotel Corporation. There will be one hundred and ninety-six guest rooms. The cost of the project is estimated at $500,000.

BERKELEY RESIDENCE WORK

Plans have been prepared for several attractive homes in Berkeley by Architect William K. Bartges. One is a $15,000 home for Frank W. Berg, to be built on Arlington avenue, and another is a $12,000 colonial house on Eucalyptus road, Berkeley, for F. H. Gester of the Standard Oil Company.

TO COMPLETE LOFT BUILDING

Plans are being prepared by Architects Bliss and Fairweather of San Francisco, for two additional floors to the two-story office and loft building on Mission street near Eighth, San Francisco, for Mangrum & Otter, Inc. The structural work is being done by Engineer T. Ronneberg.

SAN FRANCISCO PUBLIC LIBRARY

MORE ANENT THE BUILDING SITUATION

Thomas J. Vernia, vice-president of the Indiana Limestone Company, writing in the American Builder-Economist, declared that "there is undisputable evidence that the building situation is more stabilized than ever before."

"The ever-growing demand due to population increase, to better living conditions, to the desire for better business quarters, coupled with a more plentiful supply of available money," said Mr. Vernia, "will probably keep the construction industry operations at a high rate for some time to come.

"Signs point to a building volume well up toward the totals of the last three years. This in spite of warnings to retrench and reports of over-building in some branches. If there is over-building, it is a local rather than a general condition. There is still a sharp demand for the moderate-priced apartment and suburban home and certain types of commercial buildings. Surveys in a number of cities indicate a fairly good balance between under-production and over-supply. A halting of building now would create another building shortage which in turn would mean higher rents as well as unemployment for several hundred thousand workers.

"A strong influence in continued high activity is the public buildings program now under way. This program, held in reserve until urgent private requirements have been met, will compensate for any possible slowing up. In Washington, public works construction is going forward at a pace never before known. Huge undertakings will be added to the present government projects.

"Another factor which might help to fill the gap should there be a trade recession is the great waterways undertaking that will call for an enormous construction expenditure. The vast sums appropriated for good roads should also stimulate the construction of better dwellings in their proximity."

INSCRIPTIONS FOR LOS ANGELES CITY HALL

The Los Angeles Municipal Art Commission has approved the following inscriptions for the new city hall:

1. For the mantel in the mayor's reception room:
   "The execution of the laws is more important than the making of them."—Thomas Jefferson.
2. Over the door of the council chamber:
   "Laws reason without passion."—Aristotle.
3. Over the east entrance:
   "A people cannot have the consciousness of being self-governed unless they attend themselves to the things over against their own doors."—Benjamin Ide Wheeler.
4. Over the south entrance:
   "He that violates his oath profanes the divinity of faith itself."—Cicero.
5. Over the north entrance:
   "The highest of all sciences and services—the government."—James Russell Lowell.
6. Over the west entrance:
   "Let us have faith that right makes might."—Abraham. Lincoln.
7. Under bas-relief over west entrance:
   "Righteousness exalteth a people."—Solomon.
8. Under bas-relief panel over west entrance:
   "Though free, they are not absolutely free, for they have a master over them, the law."—Herodotus.

ELECTRIC HEATING IN THE MODERN HOME

Today in a number of homes there are electric radiators, resembling in appearance the old style gas steam radiator. These electric radiators are nearly filled with water which is heated by electricity. They are connected to a wall outlet. For the average size radiator, the ordinary electric lighting circuit furnishes sufficient current. For larger radiators a special power circuit must be installed. When the electricity is turned on the water boils and the upper half of the radiator is filled with steam. When a certain pressure is reached one-half of the current is turned off. Electric heaters that do not generate steam but throw out hot air are also being used extensively in the modern home.

SAN FRANCISCO STORE BUILDING

Architect S. Heiman of San Francisco has completed plans for a one-story reinforced concrete store building, designed to carry four additional floors, at Twenty-second and Bartlett streets, San Francisco, for W. H. Woodfield, and estimated to cost $45,000. Mr. Heiman has a large amount of alteration work on the boards.

MARYSVILLE DEPARTMENT STORE BUILDING

Architect A. H. Knoll, 220 Kearny street, San Francisco, is preparing drawings for a two-story steel and concrete department store and office building at Marysville, estimated to cost $60,000. Structure will cover ground area 62 by 160 feet.

240-ROOM CLASS A APARTMENT HOUSE

Architects C. C. Frye and L. A. Smith, associated, have completed plans for an apartment house having two hundred and forty rooms, four stories in height, to be built on North Broadway and Sichel streets, Los Angeles, at a cost of $300,000.

THIRTEEN-STORY LOS ANGELES BUILDING

Architects Dodd and Richards of Los Angeles have completed plans for a $600,000 twelve-story Class A office building for architects and others identified with building construction. It will be erected on the southwest corner of Fifth and Figueroa streets, Los Angeles.

DAY NURSERY BUILDING FOR BERKELEY

Architect W. H. Ratcliff, Berkeley Chamber of Commerce building, has completed plans for a $40,000 one and one-half-story frame and stucco, English type, building to be erected at Sixth and Addison streets, for the Berkeley Day Nursery.

CONVENT FOR LOS ANGELES

Architect Albert C. Martin, Higgins building, Los Angeles, is preparing plans for a four-story building for the Convent of the Good Shepherd. It will be built on Arlington street, near Pico, and will cost in the neighborhood of $250,000.

SIX-STORY ATHLETIC CLUB

A six-story Class A club building is planned for Third street and Oxford avenue, Los Angeles, by Architects Walker and Eisen of Los Angeles. The Wilshire Athletic Club is the owner.

SOCIETY and CLUB MEETINGS

NORTHERN CALIFORNIA CHAPTER APRIL MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held in the rooms of the San Francisco Architectural Club, Tuesday, April 19. The meeting was called to order by President John Reid, Jr., at 8 p. m.

E. E. Johnson, junior member of the Institute, was present at the meeting.

The minutes of the previous meeting were accepted as published.

The secretary reported that a postcard vote had been taken on an assessment for Honor Awards. Due to some opposition, the Board of Directors decided not to levy the assessment.

A letter from the San Francisco Garden Club was read and ordered placed on file.

There was a general discussion of the activities of the State Board of Architecture. The secretary urged all members to bring forward candidates for members, also urging eligible Chapter members to become Institute members, pointing to the possible increase in Institute initiation fees.

There was some discussion of Chapter financing.

Mr. Bertz reported for the Exhibition Committee, stating that the arrangements were complete for the exhibit at Golden Gate Park. The committee also reported that the financing for the Honor Awards was to be undertaken by the Industrial Association of San Francisco, which will co-operate in making and furthering the awards.

WASHINGTON STATE CHAPTER, A. I. A.

The April meeting of the Chapter was held at the College Club, Seattle, Thursday, April 7, with the usual dinner at 6:30 p. m. At the conclusion of the dinner, President Thomas called the meeting to order and invited Vice-President Mock to preside. Mr. Mock, after making graceful acknowledgment of the honor and responsibilities conferred upon him, called for the minutes of the preceding regular meeting which were read and approved.

Announcement was made of the special committee authorized at the last meeting to report on the selection of the most meritorious building built during the year, the committee to consist of Mr. Borhek, chairman, and Messrs. Chinn, Gowen, Loveless and Mallis.

A letter was read from the supervising architect of the Treasury Department, Washington, D. C., giving the information that it was very improbable that a local architect would be appointed for federal buildings in Seattle.

A letter was also read from Mr. Albertson, proposing an architectural clinic or meeting for the discussion of architectural problems by members of the different Chapters and it was voted that the Chapter recommend having such a meeting just prior to or after the Institute convention and at the place where the convention was held.

Mr. Jones, chairman of the Exhibition Committee, reported for his committee the recommendation that an architectural exhibition be held next November.

At the conclusion of the business meeting, some interesting lantern slides of current work done by the Chapter members were shown.

The sixtieth annual convention of the American Institute of Architects was held in Washington, D. C., May 11, 12 and 13. The delegates from the Washington State Chapter were A. H. Albertson, Herbert A. Blogg and Herman A. Moldenhour.

The March meeting of the Washington State Chapter was held at the College club, Seattle, Thursday, March 3, preceded by the usual dinner. Mr. George E. Tuefel of the Associated General Contractors was present as the guest of the Chapter.

After the dinner, the meeting was called to order by President Thomas and the minutes of the preceding meeting and the treasurer's report were read and approved. The president presented the matter of the proposed wage increase in the building trades and called upon Mr. Tuefel to give the point of view of the contractor.

A discussion was started by Mr. Borhek on what the Chapter and the Institute were doing in the way of educating the public in the appreciation of architecture, calling attention to the apparently small sums allotted to this work in the Institute budget. Mr. Herman gave what the Chapter and the University were proposing to do in the way of holding a summer course for high school instructors. In regard to what the Institute was doing, Mr. Albertson reported that most of its educational work was accomplished with money not appropriated but received from outside sources.

Mr. Loveless made some remarks relative to his recent trip to Los Angeles, where he had acted as one of the judges in selecting, for the Southern California Chapter, the most meritorious buildings recently erected within the Chapter's territory, and suggested that it might be well for the Washington State Chapter to consider making similar awards.

Mr. Sidney S. Bergseth and Mr. W. Sam Chinn have been elected to associate membership in the Chapter. Both of these new Chapter Associates have given valuable service in offices of members of the Chapter for a number of years. Mr. Bergseth is chief draftsman in the office of John Graham, and Mr. Chinn, after being with Andrew Willatsen for a considerable time, is now with Thomas & Grainger.

SAN FRANCISCO ARCHITECTURAL CLUB

The April meeting of the San Francisco Architectural Club was unusually well attended. Business of the evening found such interest among the members that several times the meeting was taken from the hands of the directorate and conducted from the floor. The question of female membership was discussed with great fervor, the anti-feminine section emerging victorious.

Their victory was clinched by a dramatic oration delivered by Harold Weeks, who set forth his objection in such strong, ringing terms that individual opinion, if any, was completely squelched. Harold later in the evening carried the discussion to the atelier, where he delighted the boys with a bit of gymnastics and tumbling. The usual committee reports, etc., preserved the order of the meeting which was adjourned in plenty of time to do justice to the eats prepared by Teddy Ruegg and his trusty slaves.

Professor C. J. Sly conducted a group from his engineering class to witness a series of experimental tests at the University of California on Saturday, April 16. Instructive notes were made by his students on various testings of wood, steel and concrete.

The "Atelier Rats" made a clean sweep of the last Analytique Problem. J. McGilvray headed the list with a first mention and seconds were awarded to R. Igaz, J. Collins and M. Pflueger. In the Projets second mentions were awarded A. W. Johnson and O. Hooker. With such good work in the Atelier we hope that the massier will find something favorable to report at the next meeting.

The club turned out strong for the theatre party, held at the Alcazar theatre, Wednesday evening, April 27. Some hundred and fifty members and friends were present to witness a most enjoyable comedy, "The Patsy." Dancing at a well-known cabaret climaxed a successful evening's entertainment. Arrangements and preparations were made by Ira Springer, chairman of the Entertainment Committee.

Plans for the club picnic to be held Sunday, May 22, at Saratoga, have been completed. Information regarding transportation, etc., may be had from Ira Springer or Russ Coleman.

Several new classes are being organized. Men interested in engineering, sketching, special writing and water color are requested to apply at the club for more definite information.

The Harvard Scholarship for 1927-1928 found three competitors in the club: H. Anderson, Ted Vierra and C. Trudell. It is earnestly hoped that one of the boys rings the bell.

Isn't this the time of the year the boys start talking about getting a place for the club up on the Russian river, or some equally attractive spot? Let's get together at the next meeting and start that thing again.

TRUDY.

ARCHITECTS LEAGUE OF HOLLYWOOD

Two hundred and fifty members and friends of the Business Men's League of Hollywood were guests of the Architects' League of Hollywood at a banquet given by the latter organization on March 15.

The feature of the occasion was an address by President Charles Kyson of the Architects' League of Hollywood, in which he emphasized the importance and value of more economical and more beautiful buildings, and impressed upon the business men of Hollywood that the only way to achieve good architecture is by securing the services of a trained architect. He pointed out the fallacy of "free plans," which, he said, only resulted in the designing of buildings falling into the hands of immature and untrained draftsmen. In the speaker's opinion, experienced architects and contractors are essential to a successful building operation.

Mr. Kyson has written a special article along the lines of his address for The Architect and Engineer readers, but owing to lack of space in this issue, publication is deferred until a later issue.

Betty Blythe, motion picture actress, followed Mr. Kyson with an interesting address, in which she spoke of the beneficent influence of beautiful environments, and especially architecture, upon a community and its people.

K. Grier, acting as toastmaster, spoke of the value of a trained architect's services, particularly from the standpoint of practical results, both in the matter of design and good construction.

ARCHITECT ADDRESSES ENGINEERS

Professor W. R. B. Wilcox, head of the School of Architectural Design, University of Oregon, gave an illustrated talk on the subject of City Planning before the Associated Engineering Societies at the Woman's Club building, Seattle, Friday evening, February 18. Professor Wilcox called attention to the great amount of money spent for excellent city plans by more than four hundred cities of the United States in the past thirty years, and to the remarkably small amount of work that has been done according to the plans of the experts. He said that it is not very much trouble to get good plans for a city—plans that will make for convenient and beautiful arrangement of streets and buildings and for the efficient handling of traffic, but that individual interests in nearly every case cause the plans to be set aside that a few may profit by the change.

The case of the City of Washington, D. C., was cited as an example. There, said Professor Wilcox, the wonderful plan of Major L'Enfant was varied from in certain particulars to the detriment of the beauty of the city. In 1901 a commission was appointed with authority to prepare plans for the beautification of the city. This commission submitted plans for the return, so far as possible, to the L'Enfant plan. Thus the city was saved from the destruction of many of its possibilities for beauty and dignity. A part of what was then gained will be lost, said Professor Wilcox, if plans now under way to remove the restriction from the district north of Pennsylvania avenue are not thwarted.

LOS ANGELES ENGINEERS CLUB

About one hundred and fifty members and guests attended the May dinner meeting of the Engineers Club, held at the Elite cafe on Monday evening, May 2, under the direction of the Electrical Engineers. The annual meeting of the Joint Technical Societies was held in conjunction with this meeting of the Engineers Club, and the new officers of the Joint Technical Societies for the coming year were introduced by President Frank H. Olmsted. These officers are: W. T. W. Curl, chairman; W. C. Hogoboom, vice-chairman; O. W. Holden, secretary-treasurer, and C. F. Plummer, assistant secretary-treasurer.

Following the dinner, President Olmsted explained briefly the purposes of the Engineers Club, and declared that the engineers of all branches of the profession must band together and co-operate in one organization before they can hope to receive the recognition to which they are entitled, and which will result in more adequate engineering fees and salaries, as well as increased prestige for the entire profession.

Secretary Ware announced that the next meeting of the club will be held on Thursday, June 16.

SAN FRANCISCO SOCIETY OF ENGINEERS

The San Francisco Society of Engineers' April meeting with an attendance of 350 proved to be the largest in the history of the organization. Under the leadership of its president, George E. Tonney, the Society is enjoying a remarkable growth.

The speaker of the evening was Captain G. B. Landenberger of the United States Navy, whose subject was "Conditions in China, Past and Present." Captain Landenberger was formerly in command of a naval squadron in the Orient and prior to that had seen a number of years service in China as a junior officer.

The Pacific Telephone & Telegraph Company, through its special representative, G. W. Van Buren, provided a highly educational and instructive entertainment in the nature of a detailed switchboard operated by a corps of central girls from the main office. Special music and moving pictures were also a part of this feature.

The annual dinner of the Society was held at the Clift Hotel on the evening of May 10.

LOS ANGELES CHAPTER, AMERICAN ASSOCIATION OF ENGINEERS

The April dinner meeting of Los Angeles Chapter, American Association of Engineers, was held at the Windsor Tea Room in the Brack Shops, on Thursday evening, April 28. Architect Edward L. Mayberry of Los Angeles delivered an address on "Earthquake-Proof Construction," based on his studies of earthquake damage at Santa Barbara and in the Imperial Valley. Mr. Mayberry is an authority on this subject, and he warned his audience that Los Angeles is not immune from earthquakes, and this fact should be considered in the design and erection of buildings.

Mr. Charles S. Cobb of the Architects' League of Hollywood read an interesting and instructive paper on the subject of "A True Regional Type of Architecture for Southern California."

TO STANDARDIZE STEEL SASH

Mr. O. B. Dreusike, president of the United States Metal Products Company, 330 Tenth street, San Francisco, has just returned from an extended tour of the East. Mr. Dreusike's primary reason for going East was at the instigation of the Department of Standardization at Washington, D. C. Under the jurisdiction of Secretary Hoover, a meeting of the principal steel sash manufacturers was held for the purpose of standardizing steel sash as to correct terms for designation, sizes, types and methods of ventilation. The meeting was a decided success and will, in a short time, result in standardized data being furnished.

SERVICE TO ARCHITECTS IN TILE DESIGN

The S. & S. Tile Company, San Jose, announces the appointment of Louis W. Simonson as their representative in the Bay section, inaugurating a service to architects in tile design and color.

The appointment of a man of Mr. Simonson's experience and training by one of the leading tile manufacturers in the Bay section to render technical service on their products, will be welcomed by the profession.

Mr. Simonson is a graduate of the University of Pennsylvania, receiving his degree in architecture in 1910. His professional practice in the East embraced every class of construction. He has made a study of tile work and tiles.

SUBJECT TO REFERENDUM

Any amendment to a zoning ordinance to re-classify property is subject to a referendum, it has been held by the California Supreme Court. By unanimous vote the court concurred in an opinion written by Justice Seawell directing the issuance of a writ of mandate compelling the City Council of Berkeley to either repeal any amendment to the city zoning ordinance or submit it to a vote of the people.

The ordinance upon which a referendum was sought reclassifies as a business and public use district of Class IV certain property previously designated in the "comprehensive zoning ordinance" as a residence district of Class I. The reclassified area is quite small and is owned by the University of California, which the proponents of the referendum claim proposes to conduct thereon a poultry farm and experiment station, whereat large numbers of chickens will be raised in connection with courses in poultry husbandry.

The court holds that there is nothing theoretically inconsistent in permitting the electorate of an entire city to pass upon such an ordinance by referendum, declaring that restrictions relating to any portion of the city are an integral part of an entire scheme, the people in each zone being interested in the scope and provisions of the ordinances as to every other zone, the size of the zone involved not being material.

The court also holds that a referendum upon this reclassification ordinance does not deprive the residents of the reclassified area of rights accorded them by the zoning law, as they will have ample opportunity to present their arguments to the people prior to the election.

TRADE CATALOGS

Richards Wilcox Manufacturing Company has recently issued two new folders of interest to architects. One describes a new hollow metal steel sash to be used in connection with Air-Way multifold window hardware will insure the user of this equipment a perfectly operating installation. Heretofore, the wooden sash has been subject to shrinkage and swelling which caused some annoyance in opening and closing the windows.

The No. 39 lock joint bracket is a new device of importance. For many years the solution to the problem of making an installation of short sections of track as rigid as a one-piece track installation has been sought. This lock joint bracket, however, has definitely solved this problem and although very simple, is positive and it is said will not get out of order.

CEMENT COMPANIES CONSOLIDATE

Official announcement under date of April 21 is made of the consolidation of the Pacific Portland Cement Company, Consolidated, and the Old Mission Portland Cement Company into a new corporation, with a capital of $30,000,000, to be known as Pacific Portland Cement Company. The company will operate the following plants:

Cement Plants—Redwood City, San Mateo county, San Juan Bautista, San Benito county, and Cement, Solano county, the three with a daily capacity of 50,000 sacks.

Plaster Plants—Plaster City, Imperial county, and Gerlach, Washoe county, Nevada, the two with a daily capacity of 16,000 sacks.

Estimator's Guide

Giving Cost of Building Materials, Wage Scale, Etc.

Amounts quoted are figuring prices and are made up from average quotations furnished by material houses to three leading contracting firms of San Francisco.

All prices and wages quoted are for San Francisco and the Bay District. There may be slight fluctuation of prices in the interior and southern part of the state. Freight cartage, at least, must be added in figuring country work.

The wage scale is that in effect January 1, 1927, for a period of one year. Overtime in wage scale should be credited with time and a half, Sunday and holidays double.

THE MONTH'S FEATURES

Building activities throughout the Pacific Coast, up to May 20, showed a slight tendency to slow down. Some large projects which were expected to go forward have been held up temporarily. Bank loans for large structures are tightening up which would indicate an overproduction.

Prices of building materials have not changed perceptibly with the possible exception of common brick which is selling now at $12.50 per thousand F. O. B.

In Alameda county lumber prices have stiffened somewhat, while in San Francisco there has been a tendency for prices to weaken. Manufactured millwork, such as doors and casework, show a reduction of about 10 per cent. There has been a slight drop in finish hardware and plumbing fixtures.

Steel is plentiful and is selling for $2.00 a ton less than a month ago.

Bond—1½% amount of contract.

Brickwork—
Common, $32.00 per 1000 laid.
Face, $72.00 per 1000 laid.
Brick Steps, using pressed brick, $1.25 lin. ft.
Brick Walls, using pressed brick on edge, 70c sq. ft. (Foundations extra.)
Brick Veneer on frame buildings, 75c sq. ft.
Enamel, $115.00 per 1000, f.o.b. cars.
Common, f.o.b. cars, $12.50, plus cartage.
Face, f.o.b. cars, $50.00 per 1000, carload lots.

HOLLOW TILE FIREPROOFING (f. o. b. cars in carload lots).

12x12x3 in.	$ 90.00 per M
12x12x4 in.	100.00 per M
12x12x6 in.	145.00 per M
12x12x8 in.	240.00 per M

HOLLOW BUILDING TILE (f. o. b. cars in carload lots).

8x11½x5½	$100.00
6x11½x5½	74.00

Hod carriers, $7.00 per day.
Bricklayers, $11.00 per day.

Composition Floors — 18c to 50c per sq. ft. in large quantities, 20c per sq. ft. laid.

Terazzo Floors—70c per sq. ft.
Terazzo Steps—$1.50 per lin. ft.
Mosaic Floors—$1.00 per sq. ft.

Concrete Work (material at San Francisco bunkers) — Quotations below 2000 lbs. to the ton.

No. 3 rock, at bunkers	$1.65 per ton
No. 4 rock, at bunkers	1.65 per ton
Niles pea gravel, at bnkrs.	2.75 per ton
Washed gravel, at bnkrs.	1.75 per ton
Niles top gravel, at bnkrs.	1.90 per ton
City gravel, at bunkers	1.65 per ton
River sand, at bunkers	1.35 per ton
Delivered bank sand	1.00 cu. yd.

SAND
Del Monte, $1.25 to $1.50 per ton.
Fan Shell Beach (car lots, f.o.b. Lake Majella), $2.50 to $3.00 per ton.
Belgian cement, $2.30 per bbl.
Cement, $2.51 per bbl. in paper sks.
Cement (f.o.b. Job, S.F.), $2.71 per bbl.
Cement (f.o.b., Oak.), $2.71 per bbl.
Rebate of 10 cents bbl. Cash in 15 days.

Atlas "White"	$ 8.85 per bbl.
Medusa "White"	8.85 per bbl.

Forms, Labors average 25.00 per M
Average cost of concrete in place, exclusive of forms, 31c per cu. ft.
4-inch concrete basement floor.....13c to 14c per sq. ft.
4½-inch concrete basement floor.....14c to 15c per sq. ft.
2-inch rat-proofing....6½c per sq. ft.
Concrete Steps.....$1.26 per lin. ft.
Wage—

Concrete workers	$5.50 per day
Cement finishers	9.00 per day
Laborers	5.00 per day

Dampproofing—
Two-coat work, 20c per yard.
Membrane waterproofing—4 layers of P.B. saturated felt, $4.50 per square.
Hot coating work, $2.00 per square.
Wage—Roofers, $8.00 per day.

Electric Wiring—$3.00 to $9.00 per outlet for conduit work (including switches).
Knob and tube average $2.25 to $5.00 per outlet, including switches.
Wage—Electricians, $9.00 per day; fixture hangers, $8.00 per day.

Elevators—
Prices vary according to capacity, speed and type. Consult elevator companies. Average cost of installing an automatic elevator in 4-story building, $2700; direct automatic, about $2600.

Excavation—
Sand, 70 cents; clay or shale, $1.25 per yard.
Teams, $10.00 per day.
Trucks, $21 to $27.50 per day.
Above figures are an average without water. Steam shovel work in large quantities, less; hard material, such as rock, will run considerably more.

Fire Escapes—
Ten-foot balcony, with stairs $100.00 per balcony.

Glass (consult with manufacturers)—
Double strength window glass, 15c per square foot.
Plate, 80c per square foot.
Art, $1.00 up per square foot.
Wire (for skylights), 25c per square foot.
Obscure glass, 25c per square foot.
Note—Add extra for setting.
Wage—Glaziers, $8.00 per day.

Heating—
Average, $1.80 per sq. ft. of radiation, according to conditions.
Wage—Steamfitters, $9.50 per day.

Iron — Cost of ornamental iron, cast iron, etc., depends on designs.
Wage — Iron workers, bridge and structural, $11.00 per day.
Architectural iron workers, $9.00 per day.

Lumber (prices delivered to bldg. site)
Common, $25.50 per M (average).
Common O.P. select, average, $32.00 per M.
Flooring—

1 x 6 No. 3—Form lumber	$19.00 per M
1 x 4 No. 1 flooring	52.00 per M
1 x 4 No. 2 flooring	51.50 per M
1 x 4 No. 3 flooring	35.00 per M
1 x 6 No. 2 and better flooring	45.00 per M
1¼ x 4 and 6 No. 2 flooring	55.00 per M

Slash grain—

1 x 4 No. 2 flooring	38.00 per M
1 x 4 No. 3 flooring	36.00 per M
No. 1 common run to T. & G.	30.00 per M
Lath	4.25 per M

Shingles (add cartage to prices quoted)—

Redwood, No. 1	$ .90 per bdle.
Redwood, No. 2	.75 per bdle.
Red Cedar	.90c per bdle.

Hardwood Flooring (delivered to building)—

¾ x3¼" T & G Maple	$135.00 M ft.		
1¼x2¼" T & G Maple	145.50 M ft.		
⅝x3½ sq. edge Maple	132.50 M ft.		
	1¼x2¼" T&G	3"x2" T&G	4"x2" Sq. Ed.
Clr. Qtd. Oak	$206.00 M	$146.00 M	$165 M
Sel. Qtd. Oak	137.50 M	108.50 M	122 M
Clr. Pla. Oak	145.00 M	99.50 M	105 M
Sel. Pla. Oak	123.50 M	72.70 M	90 M
Clear Maple	117.00 M	92.00 M	
Laying & Finishing	16c ft.	15c ft.	13c ft.

Wage—Floor layers, $9.00 per day.

Building Paper—

1 ply per 1000 ft. roll	$ 4.40
2 ply per 1000 ft. roll	6.70
3 ply per 1000 ft. roll	10.60
Sash cord com. No. 7	1.05 per 100 ft.
Sash cord com. No. 8	1.20 per 100 ft.
Sash cord spot No. 7	1.75 per 100 ft.
Sash cord spot No. 8	1.10 per 100 ft.
Sash weights cast iron	60.00 ton

Nails, $3.15 base.
Belgian nails, $3.00 base.

Millwork—
O. P., $85 per 1000. R. W., $110 per 1000.
Double hung box window frames, average, with trim, $7.00 and up, each.
Doors, including trim (single panel), $7.50 and up, each.
Doors, including trim (five panel), $6.50 each.
Screen doors, $3.50 each.
Patent screen windows, 30c a sq. ft.
Cases for kitchen pantries seven ft. high, per lineal ft., $6 each.
Dining room cases, $7.50 per lineal foot.
Labor — Rough carpentry, warehouse heavy framing (average), $12 per M.
For smaller work, average, $25 to $32 per 1000.
Wage—Carpenters, $9.00 per day.
Laborers—$5.50 per day.

Marble—(Not set), add 40c to 60c per ft. for setting.

Columbia	$1.15 sq. ft.
Alaska	1.15 sq. ft.
Italian	1.50 sq. ft.
Tennessee	1.50 sq. ft.
Verde Antique	2.50 sq. ft.
Hauteville	2.25 sq. ft.
California Carrara	1.15 sq. ft.
French Grey	1.40 sq. ft.

Floor Tile—Set on any of above marble ..... $1.10 sq. ft.
Wages — Marble setters, $9.50 per day; helpers, $6.50 per day; marble polishers and finishers, $7.00 per day.

Painting—

Two-coat work	30c per yard
Three-coat work	40c per yard
Whitewashing	4c per yard
Cold Water Painting	8c per yard

Turpentine, 98c per gal. in cases and 83c per gal. in tanks.
Raw Linseed Oil....$1.04 gal. in bbls.
Boiled Linseed Oil.. 1.07 gal. in bbls
Pioneer white and red lead, 13c in one-ton purchases; 13¾c lb. for less than 500 lbs.
Wage—Painters, $9.00 per day.
Note—Accessibility and conditions cause wide variance of costs.

Patent Chimneys—

6-inch	$1.00 lineal foot
8-inch	1.50 lineal foot
10-inch	1.85 lineal foot
12-inch	2.10 lineal foot

Pipe Casings — 14" long (average), $6.50 each.

Plastering—Interior—

1 coat, brown mortar only, wood lath	$0.43 yd.
2 coats, lime mortar hard finish, wood lath	.55 yd.
2 coats, hard wall plaster, wood lath	.62 yd.
3 coats, metal lath and plaster	1.10 yd.
Keene cement on metal lath	1.23 yd.
Ceilings with ¾ hot roll channels metal lath	.79 yd.
Ceilings with ¾ hot roll channels metal lath plastered	1.63 yd.
Single partition ¾ channel lath 1 side	.74 yd.
Single partition ¾ channel lath 2 sides 2 inches thick	2.62 yd.
4-inch double partition ¾ channel lath 2 sides	1.42 yd.
4-inch double partition ¾ channel lath 2 sides plastered	2.94 yd.

Plastering—Exterior—

2 coats cement finish, brick or concrete wall	1.03 yd.
2 coats Medusa cement, brick or concrete wall	1.28 yd.
3 coats cement finish No. 18 gauge wire mesh	1.80 yd.
3 coats Medusa finish No. 18 gauge wire mesh	2.08 yd.
Wood lath, $4.25 per 1000	
2.5 lb. metal lath (dipped)	.20 yd.
2.5 lb. metal lath (galvanized)	.24 yd.
3.4 lb. metal lath (dipped)	.26 yd.
3.4 lb. metal lath (galvanized)	.30 yd.

¾-inch hot roll channels, $76 per ton.
Hardwall plaster, $14.40 ton; $12.95 in paper sacks (rebate 15c sack).
Finish plaster, $17.40 ton; in paper sacks, $13.85 (rebate 10c sack).
Dealer's commission, $1.00 off above quotations.
Hydrate Lime, $19.50 ton.
Lime, f.o.b. warehouse, $2.25 bbl.; cars, $2.15.
Lime, bulk (ton 2000 lbs.), $16.00 ton.
Wall Board 5 ply, $43.00 per M.
Wages—Plasterers, $11 to $12 per day.
Wages—Lathers, $8.50 to $9 per day.
Wages—Hodcarriers, $7.50 to $8 per day.

Composition Stucco — $1.75 to $2.10 per sq. yard (applied).

Plumbing—
From $60.00 per fixture up, according to grade, quantity and runs.
Wage—Plumbers, $9.50 per day.

Roofing—
Five-ply tar and gravel, $5.25 per square for 30 squares or over.
Less than 30 squares, $5.50 per sq.
Tile, $26.00 to $40.00 per square.
Redwood Shingles, $11.00 per square in place.
Cedar Shingles, $10.50 sq. in place.
Pabco, 10-yr. roof, $8.50 per sq.
Pabco, 20 year, roof, $11.50 per sq.
Recoat, with Gravel, $3.00 per sq.
Wage—Roofers, $8.00 per day.

Sheet Metal—
Windows—Metal, $1.85 a sq. foot.
Fire doors (average), including hardware, $2.15 per sq. foot.

Skylights—
Copper, $1.25 sq. ft. (not glazed).
Galvanized iron, 30c sq. ft. (not glazed).
Wage—Sheet metal workers, $9.00 per day.

Stone—
Granite, average, $6.00 sq. ft. in place.
Sandstone, average Blue, $3.50; Boise, $2.60 sq. ft. in place.
Indiana Limestone, $2.60 per sq. ft. in place.
Wage—Stone cutters, $8.50 per day.
Stone setters, $9.00 per day.

Store Fronts—
Copper sash bars for store fronts, corner, center and around sides, will average 70c per lineal foot.
Note—Consult with agents.

Steel Structural—$92.50 per ton (erected) This quotation is an average for comparatively small quantities.
Light truss work higher; plain beam and column work in large quantities, less.
Cost of steel for average building (erected), $90 per ton.

Reinforcing—
Base price for car load lots, $2.80 per 100 lbs., f.o.b. cars.
Average cost to install, $23 per ton.
Wage—Housesmiths, $9.00 per day.

Steel Sash—
All makes, from S. F. stock, 20c to 35c per square foot.
All makes, plant shipment, 22c to 35c per square foot.
(Includes mullions and hardware.)

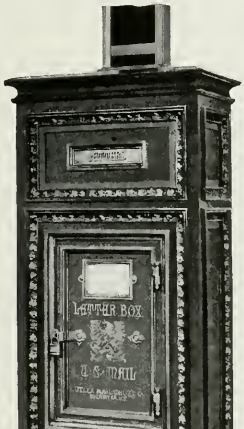
Tile—White glazed, 80c per foot, laid.
White floor, 80c per foot, laid.
Colored floor tile, $1.00 per ft., laid.
Promenade tile, 80c per sq. ft., laid.
Wage—Tilesetters, $10.00 per day.

Suitable Mailing Equipment

By L. H. PRICE of Price-Teltz Company.

It is regrettable that very often the question of mailing equipment in buildings of four stories or more, where postal regulations permit the installation of a chute and box, is not given much thought by the architect or engineer. As a consequence, this equipment when installed, is more or less of a misfit and is often quite unsightly. All of this can be readily overcome by a little intelligent planning beforehand.

Practically without exception mail chutes are built on two by two by one-quarter inch angle backing which is applied during the early stages of the construction work so that nothing will interfere with the chute being perpendicular as required by law. It is hardly ever necessary, however, to have these angles extend out from the face of the wall, and they can usually be embedded in the wall so as to project only a half-inch or so. In the first floor these angles can be covered with bronze at comparatively small additional expense.



In the majority of cases the ceilings of the lobby, and often the ceilings of the halls on other floors, have an ornamental plaster mould through which the mail chute has to extend. If some thought is not given to the meeting of the two, an unsightly condition is sure to arise which could just as well be avoided. The best procedure, where this moulding is not too large, is to turn it out on the ceiling far enough to give a flat surface the size of the adjustable cap on the chute where it meets the ceiling.

Several architects have spoken of the similarity of most mail boxes and of their lack of attractiveness. In its standard specification the Cutler Mail Chute Company mentions its standard box No. 1165, and this type box seems to find its way into architects' specifications to the exclusion of many other desirable types. The company lists a sufficient variety of designs, so a selection can be made to fit in nicely with almost any architectural scheme. Accompanying this article is a cut illustrating the Gothic type box.

An effort is now being made by the manufacturers of this equipment to have architects consult at an early period with their representatives so that the utmost may be accomplished in having the mail chute installations fit into their surroundings in a pleasing and harmonious manner.

GRANTED CERTIFICATES

The following applicants were granted architects' certificates at the meeting of the California State Board of Architecture, Southern District, April 16: Milton M. Friedman, 404 Detwiler building, and William Vincent Kernan, 316 North Rampart boulevard, both of Los Angeles, and Laurence B. Clapp, 1726 Lasven road, Santa Barbara.

SAN FRANCISCO HOME IN ENGLISH TYPE

Architects Kent & Haas, Underwood building, San Francisco, have prepared plans for a $15,000 two-story eight-room frame and stucco English type residence to be erected in St. Francis Wood, for Dr. Robert Newell, 772 Fifteenth avenue.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of The Architect and Engineer, published monthly at San Francisco, California, for April 1, 1927.

State of California, County of San Francisco, ss.: Before me, a Notary Public, in and for the state and county aforesaid, personally appeared W. J. L. Kieruliff, who, having been duly sworn according to law, deposes and says that he is the business manager of The Architect and Engineer, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: The Architect and Engineer, Inc., 68 Post Street, San Francisco, California.

Editor: F. W. Jones, 68 Post Street, San Francisco, California.

Managing Editor: None.

Business Manager: W. J. L. Kieruliff, 68 Post Street, San Francisco, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

W. J. L. Kieruliff, 68 Post Street, San Francisco, Calif.

F. W. Jones, 68 Post Street, San Francisco, Calif.

L. B. Penhorwood, 68 Post Street, San Francisco, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bunds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

W. J. KIERULFF, President.

Sworn to and subscribed before me this 28th day of March, 1927.

(Seal) MARY D. F. HUDSON.

My commission expires December 22, 1928.

Index to Advertisements

FOR WHO'S WHO AMONG CONTRACTORS AND MATERIAL DEALERS SEE PAGES 121-124

A

Alameda County Loan Assn. 155
Alhambra-Mission Stucco Co. 30
Aluminum Company of America 8
American Chain Company 128
American Face Brick Assn. 145
American Marble Co. 133
American Radiator Co. 25
American Rolling Mill Co. 15
American Rubber Mfg. Co. 147
Arkansas Oak Flooring Co. 143
Atlas Portland Cement Co. 26
Austral Window Co. 20
Automatic Electric, Inc. 22

B

Badt-Falk & Co. 154
Barrett & Hilp 150
Bartlett, John M. 155
Bass-Hueter Paint Co. 28
Birchfield Boiler Co. 128
Bonded Floors Co., Inc. 125-B
Boyd Lighting Fixture Co. 140
Bulldog Floor Clip Co. 140
Built-in Fixture Co. 24
Bunting Iron Works 135
Butte Electrical Equipment Co. 152

C

Cabot, Samuel Company 35
Calacoustic Corp. 123
California Stucco Products Co. 19
Central Alloy Steel Corp. 147
Central Electric Company 148
Central Iron Works 153
Clark, N. & Sons 11
Clervi Marble & Mosaic Co. 151
Clinton Construction Company 152
Coast Rock & Gravel Company 158
Cobbledick-Kibbe Glass Co. 147
Coleman, Alex 149
Cook Belting Co. 137
Cook, Ray Marble Co. 151
Cornely, Inc. 144
Crocker, H. S. 154
Cutler Mail Chute 141

D

Day, Thomas 138
Del Monte Properties Company 126
Detroit Steel Products Company 3
Dickey Clay Mfg. Co. 144
Dinwiddie Construction Co. 152
Drendell Electrical & Mfg. Co. 146
Dunham Co., C. A. 142
Dwan & Co. 151

E

Electric Steam Radiator Corp. 135
Elevator Supplies Company, Inc. 154
Ellery Arms Company 147
Empire Planing Mill 155
Enterprise Electric Works 148

F

Federal Ornamental Iron Works 153
Fidelity & Casualty Company 148
Fink & Schindler Co. 149
Fire Protection Engineering Co. 152
Fire Protection Products Co. 148
Frigidaire Electric Refrigerator 152

G

Garnett Young & Gompany 150
General Fireproofing Bldg. Products 4
General Roofing Co. 145
Gilley-Schmid Company 154
Gladding, McBean & Co. 9 & 36
Globe Automatic Sprinkler Co. 155
Globe Electric Works 146
Globe Indemnity Company 154
Golden Gate Iron Works 153
Graham & Norton Co. 151
Grinnell Company of California 152
Gunn-Carle Company 127

H

Harvey Hubbell, Inc. 29
Hammond, M. E. 150
Hauser Window Company 139
Haws Sanitary Drinking Faucet Co. 142
Herrick Iron Works 153
Higgins Lumber Company 134
Hill, Hubbell & Company 133
Holbrook, Merrill & Stetson 125-D
Home Manufacturing Company 155
Horn, A. C. Co. 21
Hunt & Company, Robt. W. 136
Hunter & Hudson 151

I

Indiana Limestone Co. 2nd Cover

J

Johns-Manville, Inc. 151
Johnson, Anton 152
Johnson Service Co. 5
Joost Bros., Inc. 151
Jones Bros., Asbestos Supply Co. 149
Judson Manufacturing Company 153

K

Kelvinator Sales 149
Kewanee Co. 152
Kinnear Manufacturing Co. 127
Knowles, A. 154
Kraftile Company 13
Krueger, James I. 155

L

Langlais, Chas. A. 149
Lannom Brothers 154
Larsen, L. C. 150
Lawson, Herman 148
Lawton & Vezey 153
Leather Mat Mfg. Co. 147
Lindgren, Swinerton, Inc. 135
Littlefield, R. W. 150
Los Angeles Paper Co. 6
Los Angeles Pressed Brick 9 & 36
Lucas, A. L. & Co. 146
Luppen & Hawley 149

M

Mac Gruer & Simpson 148
Marshall & Stearns 141
Massillon Steel Joist Co. 137
Masterbuilt Floors 146
McGilvray, Raymond Granite Co. 137
Mc Leran, R. Company 151
Michel & Pfeffer 2
Monson Bros. 149
Montague Range & Furnace Co. 142
Mortenson Construction Co. 153
Mueller Co. 125-C
Mullen Manufacturing Co. 155
Musto Sons Keenan Company, Joseph 150

N

Nason, R. N. & Company 148
National Mill & Lumber Co. 125-D
National Steel Fabric Co. 23
National Terra Cotta Society 7
Ne Page, McKenny Co. 149
Neal Company 145
Nelson, James A., Inc. 148
Nevada Lime and Rock Corp. 151
New York Belting & Packing Co. 129
Newbery-Pearce Electric Co. 149
Nissen-Currier Co. 148

O

Oak Flooring Bureau 139
Ocean Shore Iron Works 146
Otis Elevator Company 158

P

Pacific Coast Steel Co. 146
Pacific Electric Clock Co. 139
Pacific Foundry Company 145
Pacific Gasteam Co. 141
Pacific Manufacturing Company 155
Pacific Portland Cement Co. 32 and 3rd cover
Pacific Rolling Mill Co. 153
Palace Hardware Co. 148
Palm Iron & Bridge Works 153
Paraffine Companies 1
Parker, K. E. Company, Inc. 150
Patent Scaffolding Co. 148
Peerless Light Co. 138
Permutit Co. 18
Phillips, Charles T. Co. 152
Picard, W. H. 148
Pittsburgh Water Heater Company 150
Pole & Tube Works 140
Pope & Talbot 145
Portland Cement Association 31

Q

Quandt, A. & Sons 147

R

Rasori, S. 147
Ray Manufacturing Company 133
Rayfield Oil Burner 144
Raymond Granite Company Back Cover
Reading Iron Company 134
Redwood Block Floor Co. 150
Reid & Co., H. C. 149
Rhodes-Jamieson Company 154
Richards-Wilcox Mfg. Co. 27
Richmond Pressed Brick Company 10
Ruud Heater Company 150

S

S. & S. Tile Co. 153
Sandoval Sales Co. 147
Santa Fe Lumber Company 145
Schrader Iron Works 153
Schuster, George A. 149
Scott Company 152
Siegrist, F. R., Co. 155
Sierra Machine Co. 154
Simonds Machinery Company 143
Sloane, W. & J. 150
Smith & Egge 143
Sommer, I. M. 154
Soule Steel Co. 34
Spencer Elevator Company 151
Standard Electric Time Co. 144
Standard Fence Company 151
Standard Gypsum Company 125
Standard Sanitary Mfg. Co. 147
Standard Varnish Works 147
Stanley Works 12
Steelform Contracting Company 155
Strable Hardwood Company 145
Sugarman, E 148
Sunset Lumber Company 134

T

Tay, George H. 126
Tompkins-Kiel Marble Company 15
Tormey, The Company 152
Troy Laundry Machinery Co. 130-2
Truscon Steel Company 136

U

United States Rubber Co. 14

V

Van Fleet Freear Company 145
Vermont Marble Company 135
Villadsen Bros. 154
Vogt & Davidson, Inc. 155
Vonnegut Hardware Company 17

W

Walworth Co. 125-A
Wadsworth, Howland and Co., Inc. 33
Walter, D. N. & E. Co. 138
Weber, C. F. & Co. 140
Webster, Warren & Company 146
Western Asbestos Magnesia Co. 134
Western Iron Works 144
Wickwire-Spencer Steel Corp. 141
White Bros. 136
Whitney, Vincent 130-2
Williams, Francis C. 150
Wilson, Jas. G. Corp. 152
Wilson, W. F. Company 149
Witt, G. E. Company 146

Z

Zelinsky, D. & Son 151
Zenitherm Sales Co. 129

The ARCHITECT AND ENGINEER

JUNE
1927

New York Life Insurance Company Building, to be erected where Madison Square Garden stood
Cass Gilbert, Architect

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The ARCHITECT AND ENGINEER

Since 1905

VOLUME 89 JUNE, 1927 NUMBER 3

CONTENTS

COVER PICTURE—Portion of a Mural Painting at the Mark Hopkins Hotel, San Francisco, by Maynard Dixon

FRONTISPIECE—TEMPLE EMANU-EL, San Francisco (Awarded Distinguished Honor in Architecture)
Bakewell and Brown and Sylvain Schnaittacher, Architects

LETTER PRESS

Honor Awards of Northern California Chapter, A. I. A. . 35

The Preaching of Collaboration 37

The Influence of Bridges on Cities 41
Guy W. Kayler, A. S. C. E.

An Architectural Style for Southern California 45
Richard S. Requa, Architect

Modern Home Interiors 54
K. Hope Hamilton

"Or Equal" in a Specification 55
Chas. A. Scheuringer

Ideas for Theater Stages (Article Four) 97
Dariel Fitzkee

Roof Lines and Colors..... 100
J. I. Holder

The Problem of High Water Pressure 101
M. E. Henderson

Editorial and Comments. 101

The Month's Magazines. 104

With the Architects.... 107

PLATES

House for Mr. J. B Jamison, San Francisco (with plan).... 36-7-8
Henry H. Gutterson, Architect

Temple Emanu-El, San Francisco.... 39
Bakewell and Brown and S. Schnaittacher, Architects

The Telephone Building 40
Miller and Pflueger, Architects

Relief Home, San Francisco. 42
John Reid, Jr., Architect

House of Mr. H. F. Swift, Berkeley (with plans). 44-79-80
Roland I. Stringham, Architect

Seven Photographic Views by Richard S. Requa, Architect. ...45-51

St. Dominic's Church, San Francisco (with plan) 52-3-4
Beezer Bros., Architects

Portfolio of Ornamental Iron and Bronze Work 59
Executed by Michel and Pfeffer

House for Mr. Garfield D. Merner (with plans) 65 to 75
Willis Polk and Company, Architects

Residence for Mr. Harry C. Hunt (with plans).... 77-78
Clarence A. Tantau, Architect

Apartment Group for Mr. F. H. Reimers (with plans) 81-82
Frederick H. Reimers, Architect

Tupper and Reed Building, Berkeley. 83
W. R. Yelland, Architect

California School of Fine Arts, San Francisco (with plan) 85-86
Bakewell and Brown, Architects

Pacific Gas & Electric Building, San Francisco 87
Bakewell and Brown, Architects

Second Church of Christ, Scientist, Berkeley (with plan) 89
Henry H. Gutterson, Architect

Building for the White Motor Company 91-2-3
Henry H. Gutterson, Architect

Tower, Alamo School Building, San Francisco 95
Miller and Pflueger, Architects

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Awarded Distinguished Honor in Architecture

TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
BAKEWELL AND BROWN AND S. SCHNAITTACHER, ARCHITECTS

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The
ARCHITECT
AND ENGINEER

VOL. 89 JUNE, 1927 NO. 3

HONOR AWARDS of NORTHERN CALIFORNIA CHAPTER AIA

THE Jury on Honor Awards to be based on the Exhibition of Architecture held during the month of May at the museum in Golden Gate Park, San Francisco, namely: Robert D. Farquhar, Reginald D. Johnson, and Pierpont Davis, Los Angeles, met at the Exhibition hall on Friday, May 20th last. The photographs and drawings were carefully examined. It was with regret that the jury failed to find exhibits from a number of the members of your Chapter.

The jury was practically unanimous in its selection of buildings that gave promise of being worthy of consideration for an award. The following two days were spent inspecting the various buildings in San Francisco, across the bay, and down the peninsula and in the Monterey district. Again the jury found itself unanimous in the result of its decisions.

The jury takes great pleasure in commending most highly the character of the buildings of commercial, public and semi-public nature. The citizens of San Francisco should be, and doubtless are, proud of their city hall, the dome of which in beauty is comparable to any; of their public buildings; of their bank buildings, some of which are of particularly high quality; and of their office buildings.

The jury was one in its admiration of the Pacific Telephone & Telegraph building. From near and far it is convincing of its message of Young America. It is modern in its manner and technique, and nowhere reminiscent of Europe.

Of quite different character is the Pacific Gas & Electric building. Academic inspiration under the hands of gifted artists has achieved here a most beautiful building.

The jury discovered upon later consultation that the same impression was made upon each by the Temple Emanu-El. A glorious building, placed most effectively upon a difficult site, beautifully planned and modelled, the utmost care and thought given to all of its details, it realizes to the highest degree the expression of its religious character. It is with respect, with happiness, and with congratulations to the architects and owners that the jury awards to the Temple Emanu-El the Distinguished Honor Award in Architecture.

(Signed) ROBERT D. FARQUHAR.
(Signed) REGINALD D. JOHNSON.
(Signed) PIERPONT DAVIS.

LIST OF AWARDS

Special Award

Distinguished Honor in Architecture. Temple Emanu-El. Bakewell & Brown, Sylvain Schnaittacher, architects.

Single Dwellings Under Seven Rooms.

House of Mr. Henry F. Swift, Berkeley, Roland I. Stringham, architect.

House of Mr. Jas. B. Jamison, St. Francis Wood, Henry H. Gutterson, architect.

In the case of the above awards we wish to commend the garden treatment about these buildings, which was so successfully in keeping with the architecture.

Single Dwellings Over Six Rooms

Garfield D. Merner residence, Hillsborough, Willis Polk & Co., architects.

House of Mr. Harry Hunt, Pebble Beach, Clarence A Tantau, architect.

Academic Buildings

California School of Fine Arts Association building, Bakewell & Brown, architects.

Hospitals, Detention Homes, Etc.

Relief Home, San Francisco, John Reid, Jr., architect.

Architect Albert J. Evers, secretary of Northern California Chapter, in behalf of that organization, and with special reference to the recent Exhibition, writes as follows:

Honor Award, N.C.C., A.I.A.

HOUSE FOR MR. J. B. JAMISON, ST. FRANCIS WOOD, SAN FRANCISCO

Henry H. Gutterson, Architect

Multiple Dwellings

Apartment Group, Frederick H. Reimers, owner, Frederick H. Reimers, architect.

We wish to comment upon the above as a successful solution for an apartment house on a hillside site.

Mercantile Buildings Under Five Stories

Tupper & Reed Music Store and Tea Room, W. R. Yelland, architect.

Mercantile Buildings Over Four Stories

The Telephone building, J. R. Miller and T. L. Pflueger, architects.

Pacific Gas & Electric building, Bakewell & Brown, architects.

Religious Buildings

Second Church of Christ, Scientist, Berkeley, Henry H. Gutterson, architect.

"What a fine step forward this exhibition has been, not alone in scope and accessibility, but in attendance and in variety of exhibits. The initiation of an Honor Award, an activity in which this Chapter has lagged, will undoubtedly prove an incentive for improvement and set architectural standards for owners and builders, as well as for architects. It is the hope of the Chapter to make these awards periodically—perhaps yearly or bi-annually. As is natural, the start has been the greatest difficulty, and the committee should have the thanks of all for their efforts. Although the awards were

conveniently combined with the exhibition in this instance, in the future they may be separate.

"The Chapter should extend its appreciation of the assistance given by the Industrial Association. Without its financial aid and co-operation it would have been difficult to make this splendid beginning. We are indeed appreciative and grateful for the civic spirit which prompted their action."

bricks and mortar of which it must be built."

C. Grant LaFarge of New York is chairman of the new committee, which for the first time now includes as members representatives of other arts. Representing the Institute are the following architects: Paul P. Cret, Philadelphia; J. Monroe Hewlett, New York; George W. Kelham, San Francisco; Everett V. Meeks, Dean, Yale School of Fine Arts; Sidney Lovell, Chicago.

Sculpture is represented by C. Paul Jennewein of New York, mural painting by Eugene F. Savage of New York, a fellow of the American Academy in Rome; landscape architecture by Ferruccio Vitale of New York, a trustee of the American Academy in Rome, and the craftsmen by Harry Wearne, president of the Arts-in-Trade Club of New York.

Working with this central committee from headquarters in New York will be committees from the Society of Mural Painters, the National Sculpture Society, the American Society of Landscape Artists, and the Arts-in-Trade Club, in addition to committees representing

Honor Award, N.C.C., A.I.A.

HOUSE FOR MR. J. B. JAMISON, ST. FRANCIS WOOD, SAN FRANCISCO

Henry H. Gutterson, Architect

THE PREACHING OF COLLABORATION

Reorganization of the Committee on Allied Arts of the American Institute of Architects in a movement to bring about nation-wide union of effort in the arts of design, is announced by Milton B. Medary, Jr., president of the Institute, and it is a commendable step. The purpose is to guide the thought and activity of the Institute more specifically toward the interests of architecture as an art. "We wish to make it plain," Mr. Medary says, "that we are more interested in contributing to the great architecture of the world than in standardizing the

the Institute's fifty-seven chapters in all parts of the country.

The sponsors of the undertaking contemplate a national survey of schools and colleges to ascertain existing conditions in the teaching of the arts. The ultimate aim, Mr. LaFarge said, in his report to the Institute members at the sixtieth convention in Washington last week, is to effect collaboration among architects, sculptors, mural painters, craftsmen and landscape architects, for it is these arts of design which together produce the world's architecture.

The viewpoint of the architect toward these other arts would be reshaped, according to Mr. LaFarge, who asserts that the carrying out of present plans would mean a revolutionary advance. The Committee on Allied Arts may urge that the Institute open its membership to such representatives of these arts as possess recognized merit.

Lack of collaboration is now said to exist almost universally in the schools and colleges. "Undoubtedly a survey of the entire education field is necessary," Mr. LaFarge declares. "The committee feels that one of its most important fields of endeavor should be in the schools.

"The committee is now planning ways and means of vitalizing a program for the gathering and dissemination of data covering the various instances of interesting executed work of the several arts and crafts that in their sum make up architecture.

"That is to say, sculpture, either a part of, or related to, architectural design; mural decoration; landscape treatment and the innumerable works of the craftsmen.

"Serious attention is being given to the problem of fostering the principle and practice of collaboration in our educational institutions. Facts already uncovered indicate pretty clearly the immense task that lies ahead.

"Leaving aside the well-known example of the American Academy in Rome, which is founded upon the collaborative idea, and practices it, the committee is devoting itself to home conditions, which are sufficiently curious and diverse to warrant the conclusion that reform must be fundamentally effected in the school so that the future generations of architects, mural painters, sculptors, landscape architects, and craftsmen will work together in the building of civilization.

"One phenomenon developed may be described roughly as a point of view regarding the relative importance and standing of arts of design. This point of view is exemplified by the position given to the schools teaching these arts.

"In a general way, a line may be drawn between the schools of the East and those of the Middle West. In the former the schools of design are in a large measure free and stand upon their own feet; in the latter they are considered as more or less trivial adjuncts to really useful things.

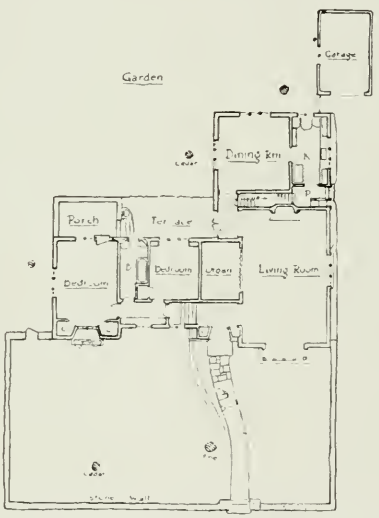
"This appears to be particularly the case in state-supported institutions. The prevailing plan seems to be to make architecture a sort of branch of engineering, and landscape architecture a minor incident to agriculture.

"We are finding difficulty in changing this point of view. Suggestions of change are sometimes resented and sometimes met with the statement that an institution which derives its support from the farmers cannot undertake to enlighten them.

"The probability is that the farmers in question are more receptive, and possess better intelligence, than the professors.

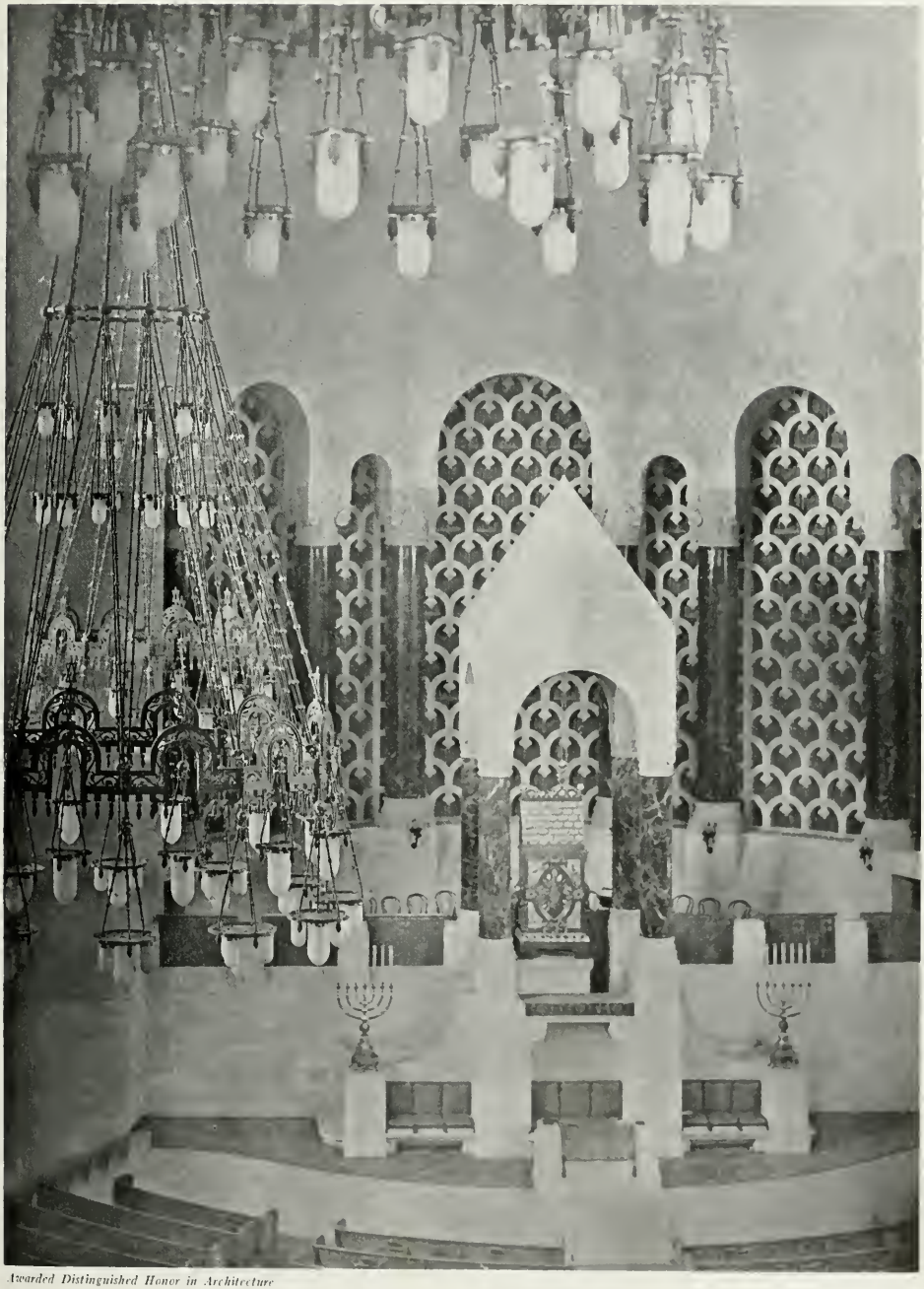
"The committee has reached the conclusion that a 'Credo' or statement should go forth from the Institute setting forth the real importance of the arts of design and the reason why the teaching of those arts should be given the position it deserves in a civilized community.

"The committee has under consideration the propriety of suggesting a new class of membership of the American Institute of Architects, this class to consist of individual practitioners of the allied arts chosen carefully because of their excellence.



PLAN, HOUSE FOR MR. J. B. JAMISON, ST. FRANCIS WOOD

Henry H. Gutterson, Architect



Awarded Distinguished Honor in Architecture

ARK, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA

BAKEWELL AND BROWN AND S. SCHNAITTACHER, ARCHITECTS

Honor Award, N.C.C., A.I.A.

THE TELEPHONE BUILDING, SAN FRANCISCO

MILLER AND PFLUEGER, ARCHITECTS

The INFLUENCE of BRIDGES on CITIES

By Guy W. Hayler
A.S.C.E.

APART from the mass of local conditions which inevitably complicate the matter of bridge locations and the function of bridges, there are a number of fundamentals which should be considered and must eventually govern any rightfully placed bridge in its relation to cities.

Cities are the creatures of their environments and two cities growing up on opposite banks of a water barrier usually have nothing in common in their city plans. Narrow rivers may be crossed by ferries and these have some influence but the wider the water, the less is this influence felt. When the day comes that the need of a bridge is seriously felt, it is necessary to weigh up all the factors on both sides and actually graft a new element into the life of both cities—as delicate an operation as anything which might be carried out in the botanical world.

The first thing is to decide the nature of the bridge and what it will be called upon to carry. It may be:

1. Highway, carrying automobiles, trucks, busses, cyclists and pedestrians.

2. Railway, carrying light local trains or the heavier transcontinental coaches.

3. Rapid transit, carrying electric interurban lines.

It can conceivably be any one of these or any combination or indeed all of them. Modern engineering would be perfectly able to construct an excellent bridge to answer any or all of these purposes. Present day financiers would probably consider that the greater number of uses the bridge is put to, the greater the financial return and the more it would appeal to them.

It therefore remains for those who really desire a bridge to decide the nature of their need and at this point city planning should enter with technical analyses of both cities as they are today and what tomorrow can reasonably be expected to bring forth. All this must be preliminary to any suggested bridge locations; otherwise the issue will assuredly develop into a battle of sites which at this stage it is not.

Two developed cities may be reasonably said to require transportation of all three kinds mentioned but each is a particular system of its own, covering a special use and needing its own individual treatment. Only when the requirements of all three systems coincide could one all-inclusive bridge satisfactorily answer. It is possible that there are cases where this may exist but generally speaking it is likely to be a very lucky accident in the planning of the two cities which are to have the bridge connection.

Service is of paramount importance and the primary justification for all bridge construction. Service depends upon logical bridge location, which means convenience of access, not from one route or area alone, but from several directions. This applies equally to highways, railways or rapid transit lines, and it must be effected at both ends of the bridge, being consequently a comprehensive planning of the transit services.

City planning, which is as yet largely an experimental science and art, is by no means infallible in forecasting the future of cities. Yet certain conclusions have been almost generally accepted as fundamental good planning. These are, first, that main arteries should not be planned to concentrate in the crowded downtown areas of cities but rather to debouch on a ring boulevard around cities. Second, that railway terminals have no place in the hearts of cities but are better located on the outer rim of the shopping district. Third, that rapid transit as a form of fixed vehicular transportation has no place in crowded modern streets or in an elevated form over streets, but will be carried below ground in subways in the city of the future.

These considerations have dictated bridge location in many important cities in recent years where cognizance has been given to its relationship to the city plan rather than its individual merits as a bridge. This has been

Honor Award, N.C.C., A.I.A. *Photo by Moulin*

RELIEF HOME FOR CITY AND COUNTY OF SAN FRANCISCO

JOHN REID, JR., ARCHITECT

strikingly expressed as "a guiding principle" in the British Royal Commission Report just issued on the Cross River Traffic of London—the most important study of its kind made in the light of present and future conditions in great cities. This report says that "properly looked at, a bridge is only a link in a long line of communications" and "the principle is based on elementary common sense," as the London Times says.

Of all forms of bridges, the highway bridge is the most momentous in its effect on city conditions because its flow of traffic is uncontrollable beyond the imposition of tolls. A railroad bridge or a bridge for rapid transit trains is governed by movement of definitely limited transportation. A highway bridge carries thousands of automobiles and auto trucks with varying points of destination and inevitably choking free movement of themselves unless they have the maximum of room to congregate and disperse.

If cost were no object in constructing bridges they should be built, providing topographical conditions were suitable, at a theoretical distance of a quarter of a mile apart in the average city, depending on intensive city growth and the greatest traffic needs. This is obviously an impossibility, at least on an arbitrary basis, and a policy of compromise must be adopted.

This therefore establishes a wide regional significance to bridge location and particularly the need of treating the street conditions of the two interested cities as interlocking, inseparable elements. Lines of travel have always been, originally, along the lines of least resistance and in the past created by primitive vehicles of transportation. The problem is now, to so adapt them to meet the vastly changed conditions of an age demanding speed, convenience and capacity for travel for an ever-increasing mass of mechanical conveyances. Just as this applies to streets, so therefore it applies to the bridge links between streets. Much more so when it is realized that any bridge will bring the communities on the two banks much closer together with new traffic and new trends of traffic generally.

The history of the Brooklyn bridge across the East River between Manhattan and Brooklyn shows a far-reaching effect on traffic which is again shown in the case of the Williamsburg bridge. Five lines of ferries plyed, before the erection of the Brooklyn bridge and they carried in 1883 over 51 million passengers. In 1884, the Bridge carried 8½ million railway passengers and about 2 million pedestrians although the ferries still operated and carried 50 million passengers, nearly as many as before. It is not necessary to go into many of the local details such as decrease in fares, trade depression periods, etc., except to say that in spite of all these, the bridge railway increased its traffic volume 56% whilst the population of Brooklyn only increased 40%. When the first of the River tunnels was opened in 1908 the Bridge Railway (cable) was abandoned and the new traffic conditions (through electric service) drew traffic into other channels. However, a definite conclusion is arrived at that: "A bridge with convenient transit facilities and a reasonably low fare will create a large volume of new traffic. This is proved inasmuch as the total number riding between down-town Manhattan and Brooklyn increased more rapidly than the population of Brooklyn over the same period of years, the increase being wholly on the bridge, as the ferry traffic either remained constant or actually decreased" (John A. Miller, Jr., Assoc. M. Am. Soc. C. E. Asst. Editor, Electric Railway Journal, New York City.)

The Williamsburg bridge was opened in 1903 and the annual report of the Public Service Commission for the 1st District of New York for 1916, said that its "most immediate effects" were the discontinuance of two important ferries. The through service across the bridge was the great factor which spelled the doom of the ferries.

The traffic developments resulting from these two bridges in New York City may be duplicated in many other parts of the country where there is not the exceptionally complicated situation existing in New York. In 1917 Portland, Oregon, and Vancouver, Washington, were united by a bridge in place of one small ferry. The bridge cost $2,000,000—and the increase of traffic will bring the net earnings of the bridge in excess of this amount in six years.

The new bridge now erected over the Delaware river between Philadelphia, Pa., and Camden, N. J., by the Delaware River Bridge Joint Commission has been the subject of a great deal of thought in respect to its relationship to traffic. It takes the place of four ferries which in 1924 carried 4,908,549 vehicles and 49,427,965 passengers, an increasing volume of both being shown in the figures of recent years. One-third of the total traffic of the largest ferry consists of transient or cross-city railroad passengers, the remainder (two-thirds) use

trolley or busses or walk. Judging by other bridges in other cities the traffic volume between the two cities is "expected to increase even more rapidly" than the ferry increases.

Engineers in recent years have made exhaustive studies into the effect of bridges on transit conditions and it is interesting to note the views held by Mr. H. M. Lewis, M. Am. Soc. C. E. Executive Engineer of the Regional Plan of New York and its environs. He says: "Bridges of large roadway capacity are apt to create serious street traffic congestion at their terminals, particularly as the street system, generally laid out long before the bridge was planned, is almost certain to be ill-adapted for such approaches." He further says that transit facilities at terminal points of bridges should form part of a circumferential transit line so as not to throw too great a burden on routes within the city.

In view therefore of all these facts, it will be seen that a bridge between two cities will assuredly result in the most far-reaching influence on both communities. No single city feature, perhaps, can so vitally transfigure existing conditions and establish new ones. The growth of population, trade, traffic, land values, etc., instinctively follow the main lines of communication. They will follow the bridges. City planning does not desire to alter this trend even if it could. It does however desire to control it, in the best interests of today as well as tomorrow. Unless bridges are controlled, by well thought-out planning, by axial and arterial situation, by careful study of both communities as living organisms, the untold value of bridges may easily prove to be much more of a bane than a blessing. Their ultimate value is entirely determined on the foresight and idealism of the citizens. If they realize this they and those who shall follow will be well repaid.

"There should be a touch of tomorrow," as a well known writer has said, "in all that we do today. Those who think only in the present, live in the past. It is the touch of tomorrow in what is done today that identifies achievement."

HOUSE OF MR. H. F. SWIFT, BERKELEY, CALIFORNIA
Roland I. Stringham, Architect

An ARCHITECTURAL STYLE for SOUTHERN CALIFORNIA

by

Richard S Requa, Architect

UPON my recent trip abroad, I made two interesting and, in my opinion, very important observations.

First, I noted a striking similarity between the climate, topography and other natural conditions found along the Mediterranean and those existing in the Pacific south-west of our own country. Indeed, in traveling the Mediterranean littoral in southern Europe and north Africa, I was constantly reminded of Southern California. There was the same general aspect of the landscape, the same character of wild growth, the same soft, warm colorings, and the same balmy, congenial atmosphere. The roadways were frequently bordered with eucalyptus and palms; the hillsides were dotted with citrus orchards, olive groves and vineyards; and the parks, plazas and patios were filled with the same trees, shrubs, vines and flowering plants, growing in the same luxuriance and profusion as they do right here in San Diego.

This leads to my second observation which should be obvious considering the similarity of natural conditions existing in those lands, and that is, the fundamental characteristics of all the western Mediterranean architectural styles are substantially the same. The buildings are simple in mass yet very pleasing and picturesque in proportions and treatment.

The exteriors are stuccoed and either whitewashed or tinted in soft pastel shades harmonizing with the landscape.

The roofs are invariably either flat or low pitched, covered with burned clay, well rounded roof tiles.

Ornament is used with great restraint and discrimination, and not without definite reason and purpose. It usually consists of simple, well designed mouldings, corbels, brackets, hoods, balustrades, pilasters and columns, concentrated and disposed so as to leave generous areas of plain wall surfaces.

A COURT IN SORRENT, ITALY

Photo by Richard S. Requa

Exterior interest and charm is obtained rather by wrought iron, wood, or stuccoed window grilles, shutters, balconies or other similar practical features.

The focal point of the exterior design is usually the main entrance, the doors of which are sometimes elaborately paneled and ornamented with wrought iron hardware, studs and bolt heads of beautiful pattern.

Courts, patios and gardens are quite an indispensable feature of their architectural treatment. These are made intimate with the building by means of colonnades, arcades, loggias and paved terraces. The garden

areas are made inviting and gay with fountains, pools, pergolas, seats (often of bright colored tiles) and other interesting and practical garden accessories. Flowering plants in terra cotta pots are also used profusely in the gardens, on the parapets of the buildings and covering the balconies.

No one can gainsay that the architectural treatment of buildings in southern Spain and other western Mediterranean countries is wonderfully appropriate and attractive, or that the buildings are beautifully harmonious in their semi-tropical environment. Centuries of study and experience have demonstrated that the basic features of the western Mediterranean styles are the logical elements for architectural development in countries with their surrounding conditions and influences. Therefore, it is reasonable to presume these are the fundamental characteristics of the real architecture for southern California, where the climate and other natural conditions are so strikingly the same. It is just as great a mistake, however, to call our architecture Spanish, Moorish, Italian or any other exotic and ancient style as to call the Spanish work Italian simply because Spain received inspiration and appropriated many of the practical details used earlier in the architecture of southern Italy. It would be just as sensible to call our language Spanish because we use the same alphabet.

The history of civilization reveals the fact that every locality developed its individual style of architecture conforming to the requirements of its climate and expressing the needs, character and culture of its people.

A TYPICAL SMALL COUNTRY HOUSE, ANDALUSIA

Photo by Richard S. Requa, Architect

If we, of Southern California, are to develop a real architectural style, that will be vital and satisfying and live through the coming generations, we must cease endeavoring to mimic old world styles or contriving tricks, pretenses and shams, just to satisfy the present passion for novelty. We should look to the Mediterranean for inspiration, suggestions and ideas, but our buildings should express in their design and treatment the spirit of the Twentieth century and not of ages that are past and dead. They should also express the use of our improved building materials and appliances, and have incorporated in them the modern ideas of heat-

ing, lighting, ventilation and sanitation. In short, the real architecture for Southern California can be no other than the Southern California Style.

CHANGES TO STATE HOUSING LAW

A number of amendments of the California State Housing Act were made at the last session of the California legislature. They were contained in Assembly Bill 829, by Messrs Williamson and Jacobson. This bill has been signed by the governor. The amendments were sponsored by the State Commission on Immigration and Housing. They will become effective in 90 days. Additional amendments not given here will be published in the July number.

Section 5 of the state housing act is amended to make the last sentence read: "A hotel classification of any building shall not be construed to allow rooms in apartments to be reduced in size"; cutting out the remainder of the paragraph which read: "or allow exhaust ventilation for water closet, toilet, bath or shower compartments which are required by this act for apartment houses and for apartments located therein."

Section 10 is amended by including two new paragraphs defining private and public garages as follows:

"A 'private garage' is a portion of a building in which not more than six automobiles are or may be kept or stored or which is not used or intended to be used for the sale, painting, repairing or rebuilding of automobiles for a fee or other compensation or for the sale of gasoline or oil.

"The term 'public garage' and the term 'public automobile repair shop' shall be understood to mean and include any portion of a building used or intended to be used for the housing or storage of more than six automobiles, or used or intended to be used for the sale, painting, repairing or rebuilding of automobiles for a fee or other compensation."

Section 26 is amended to permit the construction of a duct of specified area in lieu of a passageway to an inner court.

PATIO IN CORDOVA, SHOWING INTERESTING TREATMENT OF POTTED PLANTS

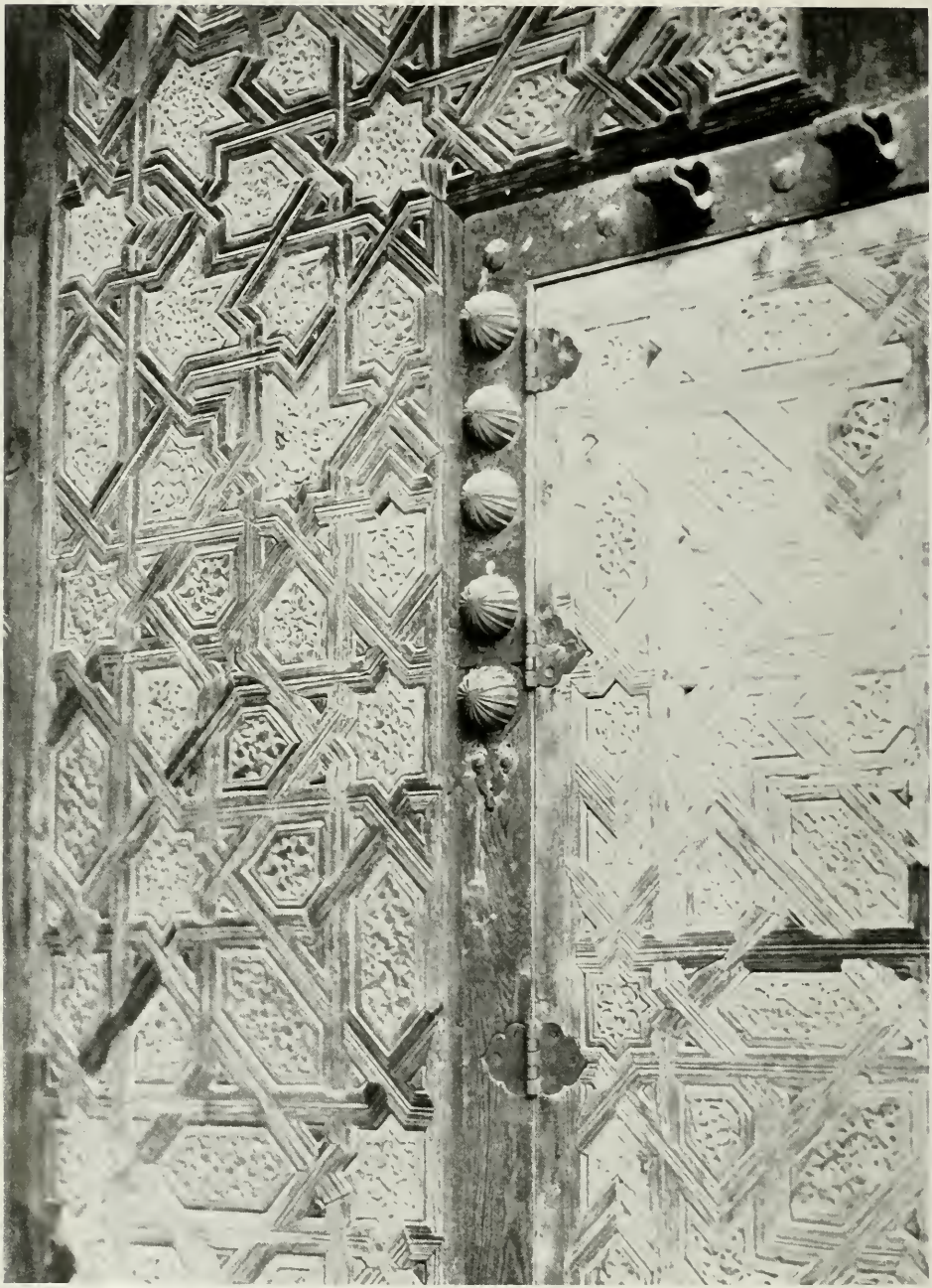
Photo by Richard S. Requa, Architect

CORNER OF A CHARMING AND PICTURESQUE COURTYARD IN CORDOVA

Photo by Richard S. Requa, Architect

A BIT OF INTERESTING DESIGN IN A PATIO IN CORDOVA

PHOTO BY RICHARD S. REQUA, ARCHITECT



DETAIL OF A BEAUTIFUL DOOR IN THE ALHAMBRA

Photo by Richard S. Requa, Architect

DELIGHTFUL TREATMENT OF AN ENTRANCE TO A HOUSE IN GRANADA

PHOTO BY RICHARD S. REQUA, ARCHITECT

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ST. DOMINIC'S CHURCH, SAN FRANCISCO

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Owner's Personality Reflected in

MODERN HOME INTERIORS

by K Hope Hamilton

"That all of the good the past hath had
Remains to make our own time g'ad."

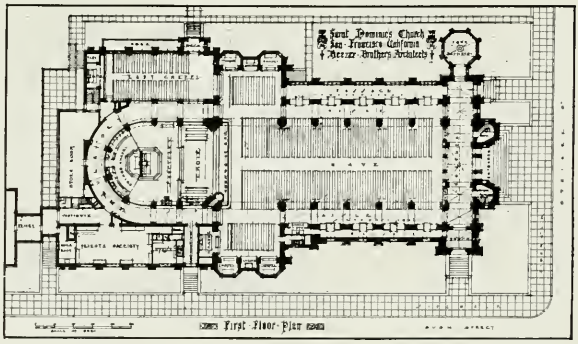
OUR culture is not a heritage of the past but a development from it. The fine art of civilization more and more clearly resolves itself into attuning ourselves to all things fine and beautiful.

Romance lurks in our heritage of antiques, revealing to us messages of an age of chateau and terraces, fountains playing in the moonlight, ladies redolent of lavender and patchouli, hovering lords, point lace and perukes. The charm of the use of old furniture and fabric in the new way has established a new basis of approach to the art of interior decoration.

The demands for livable rooms that have the charm of old interiors has abolished the mechanical perfection of factory-made furniture and opened many avenues for skilled workmen who, with their art and skill in the reproduction of antique furniture, give to the new old faces which breathe the tender emotions of the people who have passed from the scene, reviewing their lives of things most pleasant.

Academic study and use of period furniture has given us knowledge to use intelligently form, materials and designs of the past centuries. It is most important in composing the interiors for the home to express the personality of the owner; the tradition of his race and nation, moods and philosophies, collective instincts and social relations. In its complexity of motives lies the charm of a home, if its expressions are coherent.

Just what one has to say is, or should be, more important than the way of saying it, so the things expressed in the interior treatment are more important than the technical matters of design. Thus the decorator creates and reflects in his work strength and beauty, the fruits of his knowledge. All we may hope to know in the expression of the art of interior decorating possibly Keats crystalized into the last two lines of his "Ode to the Grecian Urn": "Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know."



PLAN, ST. DOMINIC'S CHURCH, SAN FRANCISCO
Beezer Bros., Architects

"OR EQUAL" in a SPECIFICATION

by

Chas. A Scheuringer in Pencil Points

THE ART of specification writing, for it is indeed an art, requires, as the term "Art" implies, skill in applying known principles to an end or purpose. No better training can be gotten for this most important task than that of working on the boards as a draftsman, supplemented by frequent inspections on the "job." As the designer visualizes the completed building from his drawings, so must the specification writer have a similar vision. The specifications are correlative to the plans.

Broadly speaking, the specifications may be said to treat of but two subjects: namely, that pertaining to materials and workmanship in the building, and the legal aspect. The latter item is equal in importance to the former since the specifications become part of a written contract and, as such, must contain definite provisions covering all contingencies that may arise during the execution of the contract.

Much has been written concerning clarity of expression, briefness and unnecessary description. Further comment would be superfluous repetition.

There is one phase of the specifications which the writer considers of vital importance and which has been the subject of considerable controversy, namely, the term "or equal." The writer realizes that in bringing this term up for discussion he is possibly inviting further controversy. Nevertheless it is of sufficient importance to warrant an effort to suggest a proper usage. It becomes neccessary from time to time to explain to contractors just what is implied by this term, because to each architect it seems to have a different meaning. This fact was quite forcibly demonstrated recently in one of the architectural publications. A number of architects were asked to give their opinions of this term and the publishers received as many different opinions as there were replies.

The phrase "or equal" in itself is weak, indefinite and suggests uncertainty in the mind of the one who uses it. Let us therefore consider why some term is of value and how it might be properly used.

The specifications largely serve to describe the kind and quality of material desired. Where one has used a certain product with success, he comes to fix that product in his mind as one which has given satisfaction and the desired results. In order to avoid endless description and minute details it is customary to mention the product either by its trade name or the manufacturer's name. To mention by name but one product and insist on its use is to stifle competition. Competition is the life of trade and only by means of competition is it possible to obtain the best materials and workmanship at the lowest cost to the client. There are, however, many materials manufactured by as many companies which are similar and equal in quality, but to name them all throughout the specifications would result in virtually copying the business directory.

In the interest of competition and for the sake of brevity the "or equal" or similar phrase is employed. Its use in the above form is the beginning of endless misunderstanding and controversy between the architect and the contractor or material man. Estimates are only truly competitive when all the contractors are estimating on the same thing. To attain this end the writer suggests that when the need for such a phrase exists it be made to read "or approved equal." This puts an entirely different phase upon the matter and places the responsibility of deciding the equal where it really belongs, namely, upon the architect. It eliminates controversy and the possibility of the contractor assuming this responsibility for his own ends.

A step further is to include in the general conditions a paragraph explaining the meaning of the term as used, supplemented by a qualifying paragraph which may be phrased along the lines of the following:

"The contractor shall base his estimate upon

the use of the product or materials which are specifically mentioned by name. When more than one is mentioned, the option shall be with the contractor. Should the contractor desire to make a substitution, he shall state in his estimate the name of the company whose material he wishes to substitute, stating what effect such substitution shall have upon his estimate. No substitution shall be made except by the written consent and approval of the architect."

The architect should consider such requests for substitution with an open mind and should he be convinced of the equality of the substitute offered, he is in duty bound to permit its use.

The element of competition is thereby operative and the manufacturer who has earned or demonstrated his right to be mentioned in the specifications, is made to realize that he does not have an undisputed field, but must meet competition in order to insure the use of his materials. The architect obtains the desired materials and the contractor is given the opportunity of supplying them at a minimum of cost.

Unless the architect is willing to permit a substitution when equality has been demonstrated he should avoid the use of the "or approved equal" phrase, specify definitely what product he wishes used, and insist on its usage.

The form suggested has been found to be particularly efficacious in work of a public nature when a selected list of high class contractors cannot be made. Legally, any "responsible" contractor is entitled to estimate on public work in many of the states.

The writer has found that contractors in general have a high standard of efficiency, an honest desire to produce satisfactory results and a willingness to carry out the intent of the plans and specifications. It is the exception rather than the rule to find a contractor who will knowingly endeavor to gain an unfair advantage over his competitors by resorting to sharp and questionable practices.

To protect the honorable contractor from the relatively few dishonest and incompetent ones, a clear and rigid specification becomes a necessity. The dishonest contractor will be prevented from underbidding the competent contractor whose policy is, regardless of the first cost price, a desire to carry out the architect's intent and to deliver to the person most concerned, i. e., the owner, a satisfactory result.

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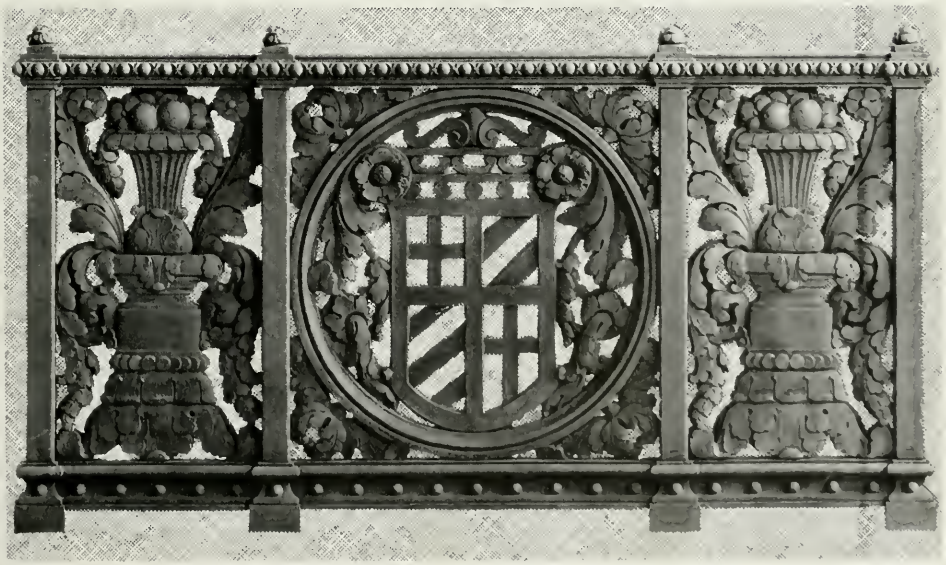
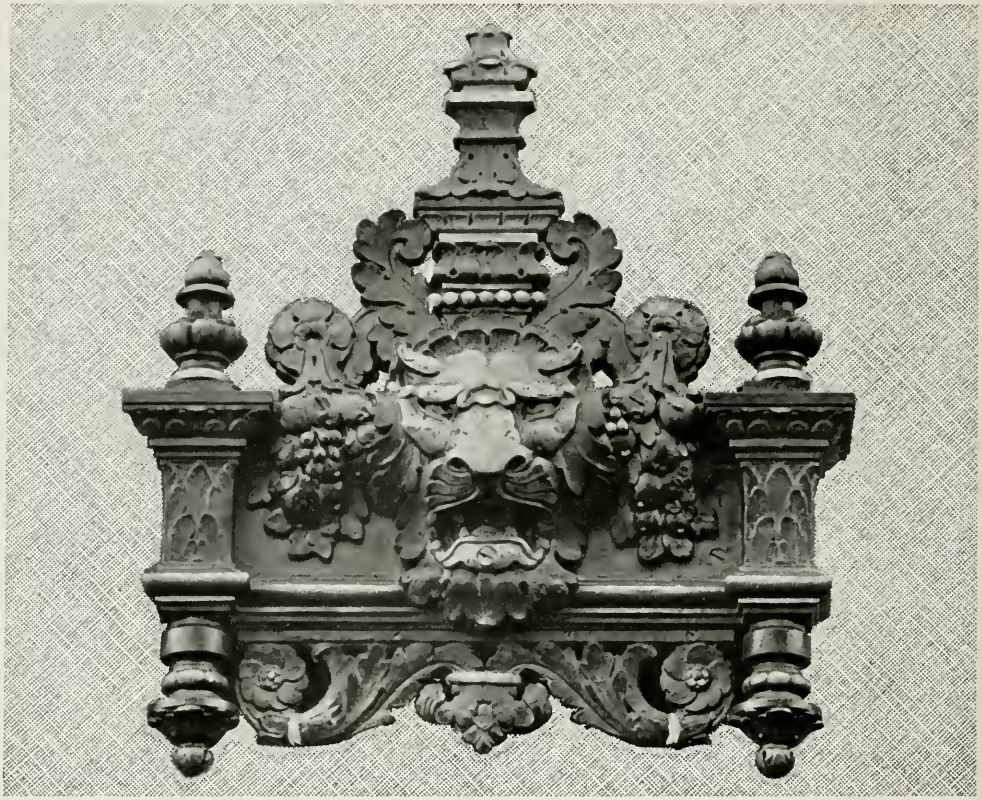
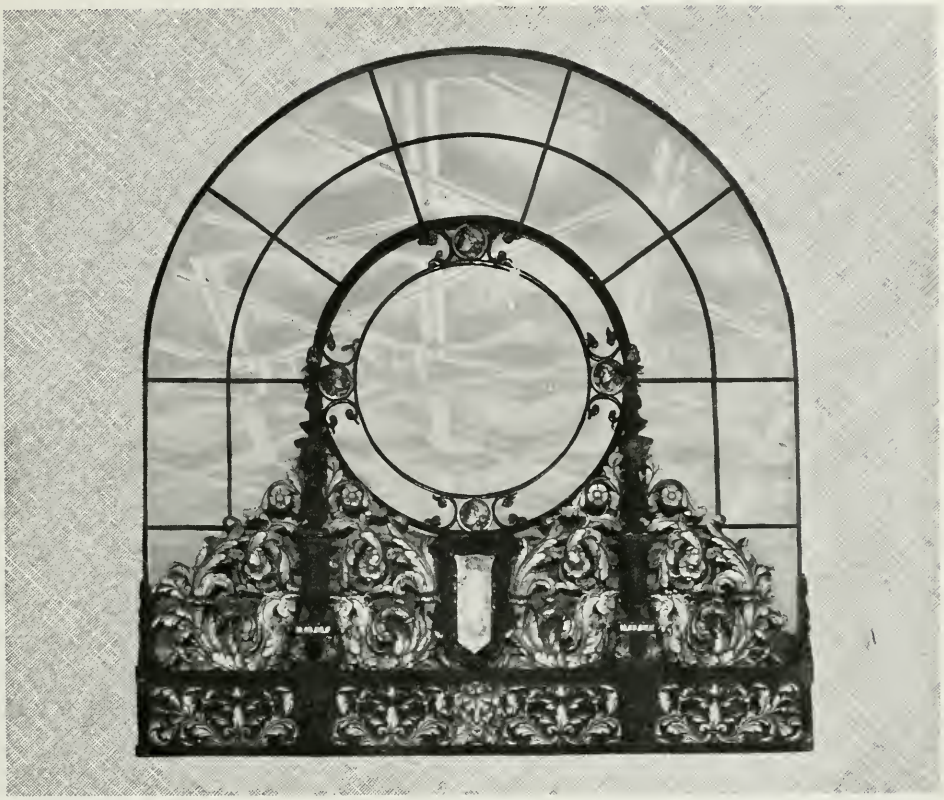


ONE OF THE NUMEROUS MEDALLIONS
THAT GRACE THE GATES AND GRILLES,
HOTEL MARK HOPKINS

THE SATYR, WITH HIS TRIUMPHANT SMILE, MISTAKENLY FEELS A SUPERIORITY OVER THE EARTHLY MORTALS ENJOYING LIFE.



THE FEROCITY OF THE WILD BEAST ANGERED IS MOST EXPRESSIVELY DEPICTED IN HARD, COLD IRON.



LEAVES THAT SEEM TO GROW, SUPPORTING A DIADEM OF MEDALLIONS, ACT AS A CROWN ON IRON GATES AND GRILLES

HIGH LIGHTS PLAY OVER THIS BOLDLY EXECUTED PEDESTAL, EMPHASIZING THE GRACEFUL CURVES AND SHADOWS.

Honor Award, N.C.C., A.I.A. *Photos by Moulin*

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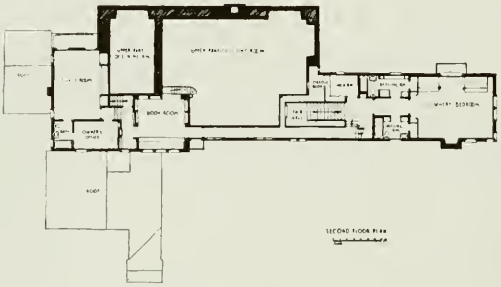

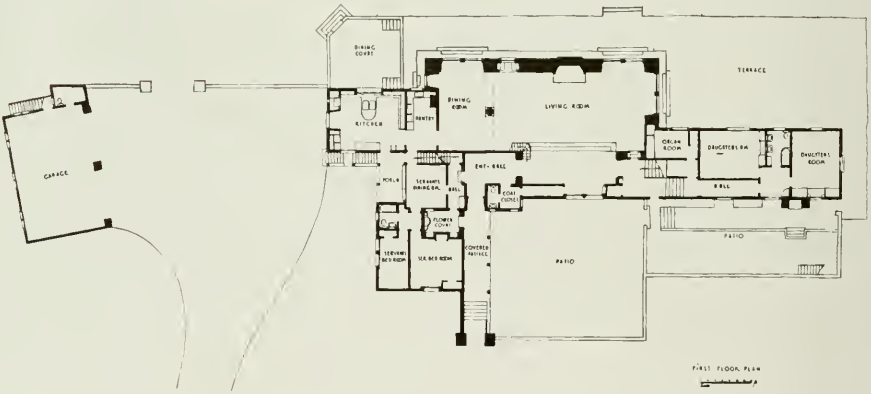

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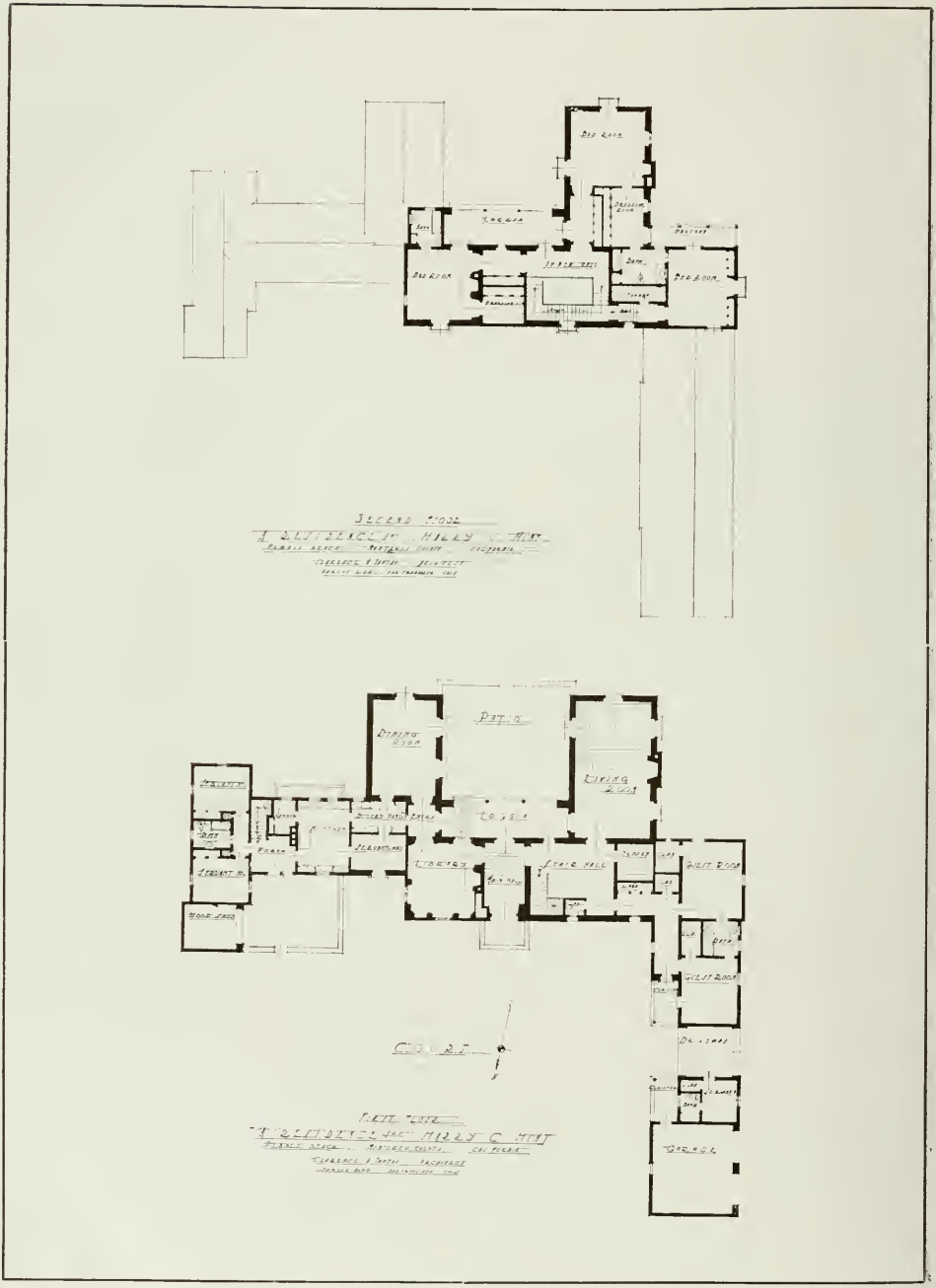

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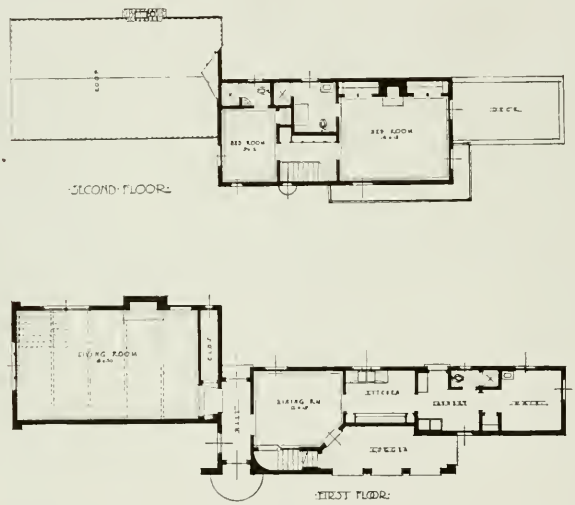

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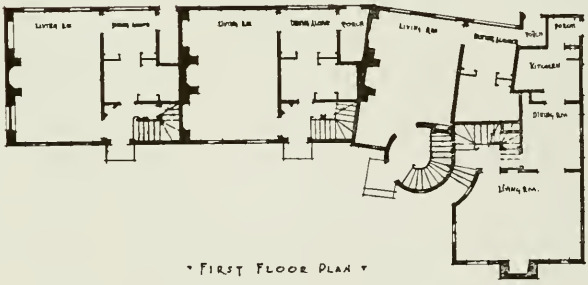
FREDERICK H. REIMERS, ARCHITECT

SECOND FLOOR PLAN



FIRST FLOOR PLAN

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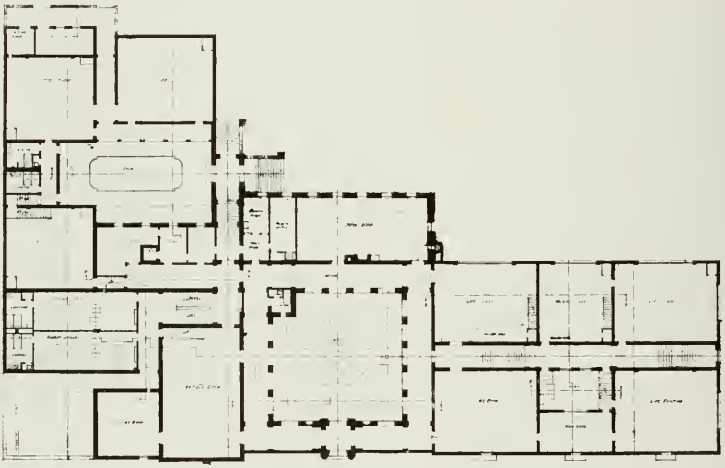

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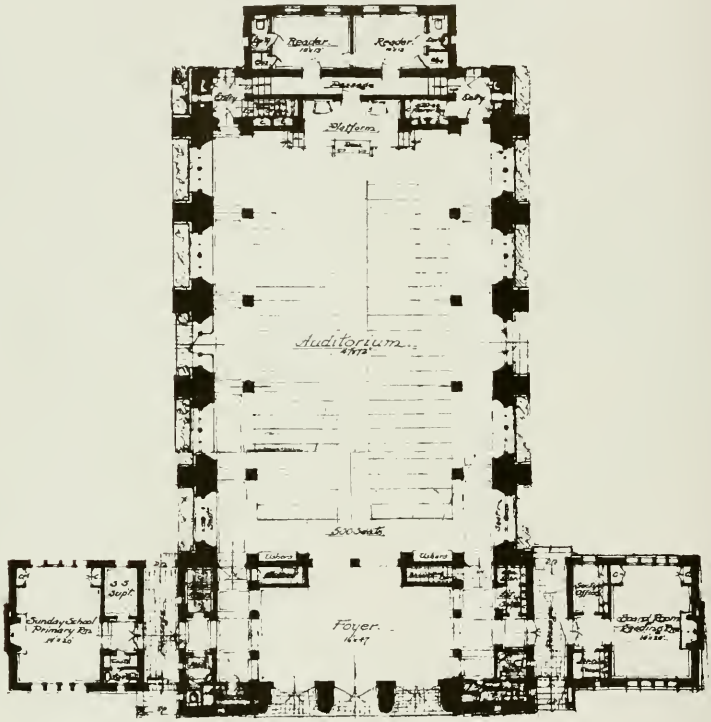

PLAN, SECOND CHURCH OF CHRIST, SCIENTIST, BERKELEY

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BUILDING FOR THE WHITE MOTOR COMPANY, SAN FRANCISCO

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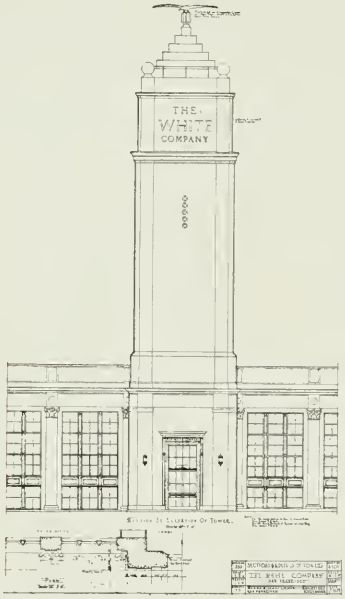

ELEVATION OF TOWER, BUILDING FOR WHITE MOTOR COMPANY

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IDEAS for THEATRE STAGES

Article IV

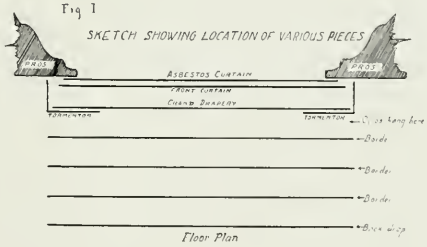
By Daniel Fitzkee

SCENERY, its construction and manufacture, is the next step to take up. Many architects, especially those designing school auditoriums, specify the complete stage equipment as well as the scenic investiture.

Roughly, there are three types of stage scenery: Drapes, painted drops and built scenery. Strictly speaking, draperies do not mean scenery, although from the commonly accepted definition of scenery as being anything placed on the stage and viewed by the audience, it does.

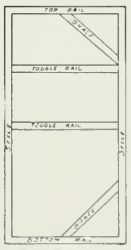
Under draperies come the front curtain, the valance, sometimes the tormentors and grand drapery units, the cyclorama—not including the sky cyclorama, and any other drapery curtains.

Fig 1



Front curtains are usually made of velour, satin, sometimes metallic curtains, Monks' Cloth—in fact, anything of a rather heavy and opaque nature, which can be trimmed and decorated in keeping with the general character of the auditorium.

Fig 2



SHOWING CONSTRUCTION OF FLAT WING

The valance, if it is a drapery valance, is ordinarily made of the same material as the front curtain. It may be stretched flat on a frame and decorated with painted designs or applique, or it may be a fulled valance, hanging in straight folds or festooned.

The front curtain is sewed with the seams running straight up and down. It must be carefully sewn by an experienced drapery man or it will pucker on the seams. The fullness may be shirred in the top with never less than triple shirring cords, thence sewn to a three-inch jute webbing—triple sewn also; or it may be box pleated on the webbing. I like the box pleating if the interior of the auditorium is strictly classical.

Lining and interlining a front curtain is valueless—except where the material is so light that a lining is necessary for opaquing. Otherwise, never line a front curtain, as it causes the material to bunch and hang in unnatural folds, makes the curtain look bulky, and only adds considerable unnecessary weight to the curtain.

A heavy front curtain should never be brailed—i. e., gathered up on several cords as it is pulled straight up. Such an idea is utterly impractical and positively obsolete. I believe the only way a drapery front curtain should be used is either lifted straight up or pulled to the sides on a sloat.

It is difficult to judge value in velours. Many people think it is indicated by the thickness of the pile, but this isn't true. Velour is a cotton material. The best grades of velour are made from the best pure white long fibre lower Mississippi cotton, or from the yellow long fibre Egyptian cotton. It is curious, but these are the only places where the longest fibre cotton can grow.

The weight of the material by the pound is some indication of quality, but not infallible, as

the pile is accomplished by shaving off looped threads in the face of the material, and the thickness of the pile is entirely regulated by how close the material is shaved.

Fastness of color is a good basis to use, but that means fastness to the rub test as well as to sun light. Extravagant claims are made for fastness of color. The best assurance is a mill guarantee to replace if not color fast. Test the material for firmness, closeness of weave, weight, evenness of color, sunfast and run fast dyes, and the absence of flaws in weaving.

If the curtain is to operate on a sloat snaphooks should be sewn onto the webbing at twelve or eighteen inch intervals. If it is to pick straight up have brass grommets put in the webbing at the same intervals and put tape tie-lines in it.

What has been said for the valance holds true of the grand drapery. Both of these should have grommets and tie-lines, and it will be found almost necessary to opaque the grand drapery — especially if it is made flat. The grand drapery is always made of the same material and color as the tormentors, although both of these do not necessarily have to be identical with the valance and front curtain. An obvious color harmony is necessary.

Beware of the festooned or cascaded drape, unless in the hands of an experienced drapery man. There is a great deal of difference between sewing up an ordinary curtain and making a really good festoon. All festooning or cascade work requires cutting and fitting at angles, so that the fullness gradually diminishes as it approaches the top. The inexperienced draper will always content himself with running a shirring cord from top to bottom, at regular intervals, to get this effect. But it is all wrong.

When this is done, it is found necessary to stuff and pull the excess material over the top of the batten with the result that the whole thing hangs unnaturally.

One of the finest jobs of this type of draping I have ever seen is in the valance lately installed in the new High School of Commerce in San Francisco.

Space does not permit to go into a complete explanation of proper drapery cutting. But to those of you who are interested, I will be glad to explain it in person—on your individual requirements—at any time.

The purpose of the front curtain and the valance you already know. The tormentor and grand drapery—which comes next—acts as a false inner proscenium, limiting the line of sight on either side and at the top. It is one of the most necessary pieces of equipment on the stage.

The tormentors are usually made in the form of a wing with a flipper—one on each side of the stage. The frame of the wing, if covered with canvas, is usually painted in some neutral decorative design. In this case the grand drapery is made of the same materials and designed in harmony. With the flat wing tormentor, a similar flat but with no flipper is used to shove on and off stage to narrow the opening. A border placed immediately back of the grand drapery, called the teaser, works up and down to regulate this height.

When drapery tormentors and grand drapery are used, the tormentors are often mounted on a sloat, and in this way the opening is regulated, while the grand drapery is put on a counter-balanced set of lines and moved up and down.

Following the tormentors and grand drapery come the olio drops—which may include street drops, gardens, metallic drapery curtains and so on. These are only put in vaudeville theatres or large motion picture theatres. Seldom, if ever, do they appear in a legitimate theatre. Their sole purpose is to afford a background for acts appearing in the front section of the stage.

Interior sets, of the flat, lashing variety, may consist of any number of pieces. The list usually includes several blank wings two, four and six feet wide, a couple of wings having small doors, also pieces having French doors, arches and so on. Of course, there are borders and special pieces like windows and fireplaces.

Exterior sets may consist of three pairs of wood wings, three borders and a back drop; or as is sometimes used, a sky cyclorama and set pieces.

The drapery cyclorama, in the professional theatres, usually consists of three borders and four cyclorama sections. Two of the cyclorama sections are tied to a batten at the rear of the stage, and the two side arms, or tabs, are tied to battens hinged on one end to the rear batten and supported in front by an extra line. These cycloramas are usually sewed flat on the webbing and the fullness is accomplished by letting the webbing sag. Sometimes, however, the fullness is gathered on the webbing.

The advantage in tying the tabs on the hinged arm is that if it is desired to fly the cyclorama, the whole thing is lowered to the floor, and the down-stage, or front, end of the batten is taken off the extra line and folded back against the rear batten where it is tied. When both arms are folded in against the rear section, the cyclorama may be picked up flat, like any other drop.

Recently in schools, however, there has arisen a scheme, the practicability of which is still a subject of debate. In this case the rear section of the cyclorama is mounted on a regulation sloat. But the side arms are separated in two or three sections and each section is individually mounted on a sloat which permits these pieces to be rotated at any angle and placed at any distance from the center of the stage.

There is a certain advantage in the arrangement, and with certain improvements, I can see no real serious objection to the apparatus. In fact, in schools and certain other auditoriums I think it is decidedly advantageous.

Now as to manufacture: The painted drops are made of muslin or canvas. This material is secured between a double batten. The batten is seven-eighths by three, three and a half or four inches, the width being regulated by the size of the drop. This batten goes right straight across the top. There is another similar batten, usually somewhat smaller, at the bottom of the drop.

The artist starts on the drop after it has been securely nailed and tacked to a frame. For size he uses the best French gelatine glue because it is neither acid nor alkaline. If it is neutral there is little chance of its affecting the colors; obviously it must be colorless. He starts in by mixing a stiff size with whiting to which he adds a little tint. The drop gets a flat color all over. The glue stretches the material flat on the frame.

Then he sketches in the design in charcoal. If the design is especially intricate, or an exceptionally high-class job, this is later inked in. After this it is a case of straight art work.

It is pathetic but quality in art work can be judged only by a pitiful minority. Artists, regardless of the name, are as widely separated in abilities as the two poles. How one may specify a certain class of art work, I am totally incapable of suggesting. On any basis of bidding —as for example school work—it will always put the very capable, high-class artist under a severe handicap—for the best is always the most expensive.

Flat interior sets and tormentors require frames. These frames are usually constructed of A1 clear sugar pine stock seven-eighths by three or three and a half inches. A standard flat is six by sixteen, or rather five feet nine inches by sixteen. Tenons are cut in the top and bottom of the sixteen-foot rails and mortises are put in the ends of the five feet nine inches piece. Besides this there are two toggle rails running the narrow way of the frame. The first toggle rail is about six feet from the bottom and the other about half-way between the first and the top. These toggle rails should not come flush with the face of the frame, but set back about an eighth of an inch, so that after the canvas is put on the frame the rails will not cause brush marks.

Two corner braces about forty-five inches long are put across the corners, both secured by means of finishing nails, usually an eight and a ten, on each end. One end of each corner brace goes to the same sixteen-foot piece.

Now to assemble: The two sixteen-foot pieces and the two five feet nine inches pieces are assembled on a template. This template insures the frame's being square. Clout nails are driven straight through the wood, where the mortise and tenon join. These are clinched over. Next the toggle rails are put in. (See sketch.) These are either nailed on, or if a toggle shoe is used, screwed on, or secured by screws through a cleat scabbed on the back. The screws are an advantage because it permits moving this rail.

Then the frame is turned on its face and the muslin or canvas stretched to it. The muslin is tacked to within a fraction of an inch of the inside edge, leaving a couple or three inches over. After the material is tacked all around, the remaining material is turned back from the outside edge and white glue is applied to the frame. The material is turned back then and pressed into the glue. After the glue has set, the remaining material is trimmed off to within a quarter of an inch of the edge of the frame by means of a sharp knife. The frame is then ready to paint.

After the artist has finished painting the wing the carpenters then cut out the outline, after which its edges are touched up by the artist.

This with the exception of steps and other work, is the fundamental in building flat stuff

ROOF LINES *and* COLORS

By
J I Holder

NOT so very many years ago there arose in the residential districts of every town and city, homes without beauty, houses without character, dwellings without attractiveness—just places to live—nothing to inspire; nothing to stimulate one's pride of achievement.

Do you remember the old shell or box-like three-story house with a flat roof and a mansard all around? Quite passe, you will say. Yes, it is; but it is typical of the ugliness that made many streets and avenues "lanes of gloom." They still exist, but happily, they are rapidly being supplanted by residences of beautiful design.

About two years ago I was walking through one of these "lanes of gloom" in a nearby city, and remarked to a friend that it might not be a bad idea if they had a fire on this street. There was no fire but something else happened. I went through this same street the other day and nearly every house had a new roof. I could hardly credit the transformation that had taken place. Instead of a "lane of gloom" it had become an "avenue of beauty"—new roofs over the old ones and some paint.

There were beautiful blends and shades of colorings; as many as four different tones of soft, mossy greens; beautiful mixed shades of heathery roofs that smiled with the sunbeams —harmony complete; many colored, soft shaded reds and browns woven into delightful, pleasing combinations. And then came the sedate, dignified blue-blacks, interspersed here and there to complete the contrast. The change from the old to the new order of things was almost unbelievable. Could roofs do this?

I studied the lines of these roofs. They had not been changed. And in most cases they were not particularly good roof lines for the types of residences—the credit belonged entirely to the design or shape of the roofing material and its splendid colorings.

Then the thought, "what wonderful possibilities there are with these mineral surfaced shingles for roof lines and color harmony for new homes, too—the residence designed by an architect who pays particular attention to roof lines as they relate to each individual dwelling." As if to materialize this thought I have seen them—on twenty-five and thirty-thousand-dollar residences—and they lend to the home a charm of unsurpassing beauty. They carry their picturesqueness from the eaves to the smiling skies above with fairly arched branches topping the soft toned ridges of the roof, swaying and nodding their approval to the new order of things.

The whole picture is one that stirs the imagination. The beautiful homes built today are incomplete without correspondingly beautiful roofs. Yes, there is a rapid change taking place. "New roofs for old," is fast becoming the rule. And each new home built calls for a greater exercise of careful thought and a greater attention to the roof lines and the beautifully blended roofing colors in harmony with the home and its surroundings.

Because of these mineral surfaced shingles the architect is intrigued into a closer study of roof design and roof lines. The possibilities for color and harmony are too great to be calmly overlooked. Indeed, it is not at all unlikely that there will arise out of the realm of architecture the development of the roof line and color architect, because the roof is fast becoming the beauty spot of the home, as well as its protection against the elements.

EDITOR'S NOTE—Mr. Holder is an authority on roofing, waterproofing and dampproofing. He is Director of Engineering for The Paraffine Companies, Inc.

The PROBLEM of HIGH WATER PRESSURE

by M. E. Henderson

ARCHITECTS and engineers, probably more than anyone in the building industry, realize the importance of providing for the reduction of the high water pressure in the street mains to the proper domestic pressure by the installation of pressure reducing valves, and are making this a prime consideration in residence specifications, as well as apartments, hotels and office buildings.

This consideration is of special importance in practically all cities on the Pacific Coast where the contour of the country makes it possible to place the water supply reservoirs at a high elevation, and feed the supply mains by gravity. This naturally results in high pressure, and in the lower sections extreme pressure in the mains.

Nothing contributes so much to the enjoyment of a home as a satisfactory plumbing system and this cannot be had if the water pressure is excessive.

Some of the dangers and annoyances attendant to high water pressure and eliminated by a pressure regulator are: bursted boilers, water heaters and pipes; noise in pipes and water hammer; splashy and noisy faucets; excessive upkeep cost caused by unnecessary wear on washers, seats and other parts; and water waste.

From the standpoint of safeguard against the expense of any damage resulting from high pressure, the regulator is cheap insurance. The saving made on water bills soon pays for the cost. It has been proven that a pressure regulator, on a medium sized apartment house where the pressure is over 60 pounds, will pay for itself in a year by the saving in water bills.

The more general use of flush valves has been one of the factors in making pressure reducers necessary equipment on plumbing jobs where the pressure is at all above normal.

The plan used by some architects and engineers is to provide their offices with maps indicating the street pressures in various sections of the city. This enables the engineer or specification writer to tell at a glance if a certain job should have a pressure reducer. Forty-five pounds is considered the proper domestic pressure. The street pressures can be obtained from the water company.

Provision against high pressure should not be left to the judgment of the plumbing contractor or owner, but the architect should protect his client in this matter, as in any other feature of the construction, by covering it in the plumbing specification.

(CONCLUDED ON PAGE 106)

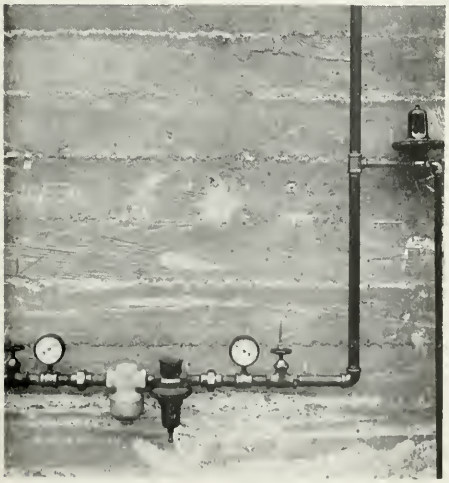


FIG. 1—TYPICAL INSTALLATION FOR RESIDENCES, APARTMENTS AND FLATS

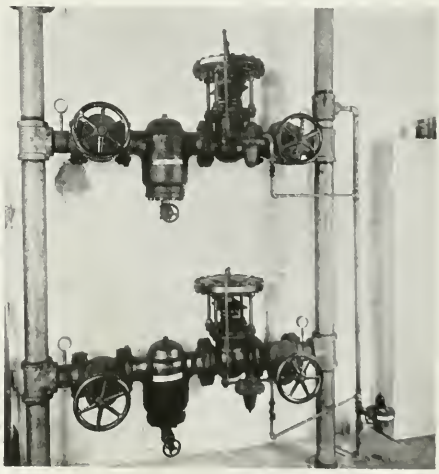


FIG. 2—TYPICAL INSTALLATION FOR HOTELS AND OFFICE BUILDINGS

The ARCHITECT AND ENGINEER

SINCE 1905

Published Monthly in the Interest of the Architects, Structural and Mechanical Engineers, Contractors and the Allied Trades of the Pacific Coast.

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Vol. 89 JUNE, 1927 No. 3

The Evils of "Promotion Sketches"

An architect was heard to remark the other day: "I am all through making promotion sketches. Hereafter if a client wants any sketches he must agree beforehand to pay for them."

That sounds good. It would sound better if it came from every member of the profession instead of from only one. It seems to be taken for granted by a great many people that sketches are a part of the architect's salesmanship. They concede he should keep making sketches until he has sold his services to the client. All very fine if success attends his efforts. He can then charge the cost to advertising. But if he fails to land the job who is going to pay for all this preliminary work?

Some architects have little ability to make "Promotion sketches." Some lack the time and some have no one in their employ with either the ability or the time. These usually call in an expert designer or renderer from the outside. Perhaps he is surreptitiously "borrowed" from the office of another. At any rate there is considerable expense entailed, and it is only reasonable that the layman should pay.

It has been conservatively estimated that in the smallest office, with the most insignificant talent, the average cost of a sketch is $75. If the cost of all unsuccessful sketches made by architects in the United States in one year, was lumped into a general fund and spent to acquaint the American public with the architect's mission, the work in every office would be doubled and moreover the profession would be put upon a far more profitable basis.

Federal Salaries Unattractive

The United States civil service commission reports that it has not received enough applications for positions of architects and engineers to meet the needs of the supervising architect in connection with the $165,000,000 public buildings program recently authorized by Congress.—Newspaper Dispatch from Washington.

To anyone familiar with the situation the above is not surprising. It would be more surprising if the Federal government is able to secure the desired number of capable men to answer its needs. Certainly the salaries offered are no great inducement to inveigle a man to leave even a livable position. How many architects and engineers could live decently in Washington on $2400 to $3,000 a year?

How can the government hope to attract expert talent at such offerings of compensation? There is only one way to have well designed government buildings, and that is to commission responsible architects in each community to design the Federal structure that has been allotted to that locality.

Comments

SAN FRANCISCO had been so long without an architectural exhibition that the show announced for May and recently concluded, was anticipated with some hope. One left the hall with more mixed feelings. To urge that there were exhibits of great interest and value can not obscure the fact that the net impression was unsatisfactory. Why should this have been so?

To be quite frank, the mass of material was good but ordinary; little of it was of high distinction. Some of our foremost architects were not represented; others who were, certainly did not have their best feet forward.

Presentation also plays a large part in the effect of an exhibition. There were few drawings possessing artistic as opposed to technically architectural interest; and the greater part of the photographs were contact 8x10's, commercially workmanlike but artistically undistinguished.

The conspicuous feature of the exhibition was the section from Southern California. In material shown, and particularly in the manner of showing it, there is no denying that this

made most of the local exhibit look like a relatively incompetent performance. Are southern architects superior to ours? It seems like a foolish question to ask seriously. Southern clients, perhaps? Well, there is a subject worth discussing. And southern photographers? Surely it is not impossible to get as fine photographic work in San Francisco. Possibly southern architects are more alive to the value of artistic records of their work; or more willing to pay for high class photographing; or maybe the experience of more frequent exhibitions has taught what is worth while for the purpose and what is not.

Painting had small (but valuable) representation. Sculpture none. Is there no architectural sculpture among us? Or was the genuine marble and bronze statuary which belongs to the exhibition hall deemed adequate representation for this art? On the whole, it did not detract from the exhibition; which may be saying more for the exhibition than I admitted at the beginning. Some of it was even serviceable. A colored marble bust of Marcus Aurelius bore a large placard announcing that catalogues might be obtained from the attendant. So even departed glory and magnificence may be grist in the mill of an up and coming civilization. Well, Marcus Aurelius was a stoic; but that is no reason for picking on him.

* * *

WHEN irate people write to a magazine editor in protest against offensive matter, it is customary to begin: "My attention has been called to an article entitled so and so in your issue of such and such a date." This is a subtle intimation that so negligible a publication ordinarily never comes within their purview, and under it any editor who knows what is expected of him will promptly look meek and small. The technique is properly adapted to approaching the editor in person; used in another journal, it may never come to the notice of the guilty party, and by that uncertainty is satisfaction at his discomfort diminished. Yet the present situation is one which calls for a palpable slight, delivered without bad taste; so, I find the formula not inappropriate for beginning . . .

My attention has been called to an editorial in the Pacific Coast Architect for May, prompted by my censure of its policy of introducing advertisements into the body of the book, in the April "Month's Magazines."

Briefly, the Pacific Coast Architect's position is as follows:—To regard advertising as bunk would be painful to a conscientious editor, since his magazine lives on it. Therefore advertising must be of value; is, in fact, good, true, and often beautiful, as much so as the magazine proper. This being the case, its position ceases to be of consequence.

Let me develop (less briefly) my own attitude. I object to the policy not because advertising is either inaccurate or unsightly, but because it is not disinterested. Editorial activity implies some kind of policy; and whatever one's policies are, one likes to be regarded as holding them from conviction, not from expediency. The body of our magazine is what we wish to (or can) make it. Advertising we take as it comes, for the sole reason that we are paid to do so. We neither question nor accept responsibility for its contents, beyond reserving a right of conscience to reject matter flagrantly mendacious or in bad taste. Surely the editors of the Pacific Coast Architect do not pooh-pooh editorial independence as a negligible or outmoded ideal. Paid matter incorporated into the heart of the book tends to blur the line between what is supposedly disinterested and what is frankly commercial, with attendant prejudice to dignity of position. Besides, every advertisement of necessity contains matter irrelevant to its aesthetic or technical value, which compromises dignity of appearance.

So much for the question at issue. And now, tucked in unostentatiously at the end, the editor delivers his meanest slap of all. "This is not," he concludes, "An Apologia for Advertising, but a reminder that the World Do Move." Oh, oh! To think that I, who have prided myself on a reasoned radicalism, should have committed such a tactical error as to lay myself open to the charge of reaction! After visibly wincing, let me recall that the journal responsible for inaugurating the policy of backing plates with advertisments long since discontinued it. I know the editors of the Pacific Coast Architect will refuse to be humiliated; they will charge this weak-kneed defection to inability to recognize a good idea even when in hand. The fact that the publication in question is conspicuous among American architectural journals for distinction of both contents and presentation emboldens me to suggest otherwise. I have recovered my poise enough to retort that though the world do move, every movement is not necessarily in a desirable direction.—I.F.M.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow—Architect

THE AMERICAN ARCHITECT
April, 20, 1927

TEXT

Villefranche (with drawings by the author). By *Samuel Chamberlain.*

Statisticians working on the case declare that in area of paper covered Mr. Chamberlain is probably second only to the late Joseph Pennel. However, as it takes Mr. Chamberlain less time to make a drawing than to have its area estimated, accurate data are difficult to obtain, Mr. Chamberlain continually eluding his pursuers.

New City Hall, Los Angeles, California. *John C. Austin, Albert C. Martin, John Parkinson, Associated Architects.*

Traditional Art of the American Indian.

The Setting of Terra Cotta and Its Inspection by the Architect. By *William Kraemer.*

Welding and Riveting as Applied to Structural Steel Members.

PLATES

City Hall, Los Angeles, California. *John C. Austin, Albert C. Martin, John Parkinson, Architects.* (3 plates, plans and details.)

House, Mr. Louis Raquet, Saint Petersburg, Florida. *Harry F. Cunningham, Architect.* (4 plates and plan.)

King's Highway Christian Church, Shreveport, Louisiana. *Jones, Roessle, Olschner & Wiener, Architects.* (4 plates and plan.)

House, Mrs. Laura B. Levering, Greenwich, Connecticut. *Phelps Barnam and B. W. Close, Associated Architects.* (3 plates and plan.)

Casement Windows. Supplement of 4 plates.

THE AMERICAN ARCHITECT
May 5, 1927

TEXT

Restoring the Stained Glass Treasures of Rheims Cathedral. By *Orin E. Skinner.*

Everybody's Business. By *Floyd W. Parsons.*

The Origin of the Set-Back.

Swimming Pool Construction.

PLATES

Building for the New York Life Insurance Co., New York. *Cass Gilbert, Architect.* (1 plate.)

Landscape Architecture as Seen from the Air. 5 *Plates of Work of John Russell Pope, Architect.*

House, Mr. M. J. Swetland, Pasadena, California. *McNeal Swasey, Architect.* (6 plates and plan.)

Landscape Architecture (3 plates).

Remodeled Building for Deutsch Sudamerikanischer Bank, Berlin. *Mr. Schuette, Architect.* (3 plates.)

A Group of Buildings at Moderate Cost. (4 plates and plans.)

Banking Rooms of the Society for Savings, Hartford, Connecticut. *Dennison & Hirons, Architects.* (6 plates.)

THE ARCHITECT
May, 1927

TEXT

Comments from the West—Wise and Otherwise. By *F. W. Fitzpatrick.*

The wise ones will do, Mr. Fitzpatrick—omit the otherwise.

Architectural Errors. *By George S. Chappell.*

This article (possibly revised from time to time by a specially appointed committee) should be made one of the Standard Documents of the A. I. A. and neatly printed for distribution with the Schedule of Charges, etc.

The Architect as a Professional Man. By *William I. Steele.*

PLATES

The Astoria Column, Astoria, Oregon. *Electus D. Litchfield, Architect.* (1 plate.)

Two Studies, Tuxedo Country Club, Tuxedo, New York. *Office of John Russell Pope, Architect.*

Three Studies, Memorial Hospital, Syracuse, New York. *Office of John Russell Pope and Dwight James Baum, Associated Architects.*

Pylons, Soldiers and Sailors Memorial Bridge, Harrisburg, Pennsylvania. *Gehron, Ross, Pennell & Alley, Arnold W. Brunner, Associate Architects.* (1 plate.)

World War Memorial, Indianapolis, Indiana. *Walker & Weeks, Architects.* (1 plate.)

American Battle Monument, Mount Faucon, France. *Office of John Russell Pope, Architect.* (1 plate.)

Why more colossal columns in France?

Branch Office Building, Saving Fund Society, Philadelphia, Pennsylvania. *Mellor, Meigs & Howe, Architects.* (2 plates.)

Hensel Auditorium, Franklin and Marshall College, Lancaster, Pennsylvania. *Charles Z. Klauder, Architect.* (3 plates and plan.)

Masonic Temple, Saint Louis, Missouri. *Eames & Young, Architects; Albert B. Groves, Associate.* (3 plates.)

See under The Architectural Record below.

Assembly Hall, Union Temple House, Brooklyn, New York. *Gehron, Ross, Pennell & Alley, Architects.* (1 plate.)

House, Dr. Dexter Richards, Berkeley, California. *W. R. Yelland, Architect.* (2 plates and plan.)

House, Mr. Francis Wurzberg, Bronxville, New York. *H. T. Lindeberg, Architect.* (5 plates.)

House, Mr. Frank Schopflin, Kansas City, Kansas. *Clarence E. Shepard, Architect.* (2 plates and plans.)

House, Dr. Curtis F. Burnam, Baltimore, Maryland. *Palmer, Willis & Lamdin, Architects.* (4 plates and plans.)

Roxy Theater, New York. *Walter Ahlschlager, Architect.* (6 plates.)

Enough architecture per sq. ft. to make Charles Garnier green with envy.

ARCHITECTURE
May, 1927

TEXT

The Federal Reserve Bank, New York. *York & Sawyer, Architects.* By *Margaret Lathrop Law.*

The Acoustics of Auditoriums—Optimum Time of Reverberation. By *F. R. Watson.*

The Old Fort at St. Augustine—II. (With measured drawings.) By *Daniel W. Weiny.*

Birch Burdette Long. By *H. Van Buren Magonigle.*

The Architectural Clinic—Window Spandrils.

Architects I Have Met. By *John F. Gowen.*

Architecture's Competitions.

PLATES

Ritz Tower, New York (Color Plate). *Emory Roth, Architect; Thomas Hastings, Associate.*

Federal Reserve Bank, New York. *York & Sawyer, Architects.* (Numerous photographs.)

Chamber of Commerce Building, Indianapolis, Indiana. *Robert Frost Daggett, Architect; Thomas Hibben, Associate Architect.* (2 plates and plans.)

Small Houses—8 plates.

Two Lithographs by Robert Ball.

Fan Lights and Other Over Door Treatments—40 photographs.

Co-operative Apartment Building, Chicago, Illinois. *Robert S. de Golyer & Co., Architects.* (3 plates and plans.)

Two Photographs in Saint Bartholomew's Church, New York. *Bertram Grosvenor Goodhue, Architect.*

THE ARCHITECTURAL FORUM

May, 1927

TEXT

The Architectural Heritage of New Orleans (with pencil drawings). By *William R. Spratling.*

The Ziegfeld Theater, New York.

See under Plates below.

The "Parthenon," Nashville. *Russell E. Hart, Architect.*

Among the statistics concerning this ambitious replica we are not told the cost. It must, however, have been a very considerable sum; and it seems incredible that the requisite amount could have been collected for so futile an undertaking. We are solemnly assured of its physical accuracy, as if that meant anything in the face of the complete irrelevancy of its construction, materials and milieu. It stands, apparently, on a level parked lake shore. One is astonished at Nashville's lack of enterprise in failing to build up a faithful replica of the Athenian Acropolis as a proper setting.

The Breakers, Palm Beach, Florida. *Schultze & Weaver, Architects.*

Formal Entrance Courts. By *Ruth Dean.*

The Building Situation.

What Does the Architect Owe to the Manufacturer? By *Oren Thomas.*

Small Buildings (8 buildings, mostly real estate tract offices, with data).

PLATES

Ziegfeld Theater, New York. *Joseph Urban and Thomas W. Lamb, Architects.* (4 plates, plans and section.)

A modern theater would have seemed a novelty too fantastic even for make-believe. Yet here is a serious essay, and a substantial achievement. I can not imagine a theatrical man's seeing the plans and not settling the whole matter then and there with "Where has it been done before?" Mr. Urban's conception is novel, theatrical in the proper sense, and well realized. No tired business man will ever have to turn to the cover of the program to see what theater he happened to drop in on.

Wilshire Boulevard Congregational Church, Los Angeles, California. *Allison & Allison, Architects.* (5 plates, plans and detail.)

The Forum Studies of European Precedents—8 photographs by *Dwight James Baum.*

The Breakers, Palm Beach, Florida. *Schultze & Weaver, Architects.* (8 plates, plans and details.)

Early American Details—4 photographs and 4 measured drawings.

THE ARCHITECTURAL RECORD

May, 1927

TEXT

The Ziegfeld Theater, New York. *Joseph Urban and Thomas W. Lamb, Architects.* By *Ely J. Kahn.*

See under The Architectural Forum above.

In the Cause of Architecture—I. The Architect and the Machine. By *Frank Lloyd Wright.*

Mr. Wright's ideas are pregnant and something like his attitude of mind is a necessity. The following excerpts will be more suggestive than a summary: "The Machine is the architect's tool —whether he likes it or not. Unless he masters it, the Machine has mastered him. . . . How does any one master tools? By learning the nature of them and, by practice, finding out what and how they do what they do best . . . . Architects are or must be masters of the industrial means of their era. . . A kind of skin disease is what most architecture is now . . . . Why not . . . be guided by Principles rather than Expedients? It is the young man in architecture who will do this. It is too late for most successful practitioners of today to recover from their success."

The Masonic Temple, Saint Louis, Missouri. *Eames & Young, Architects; A. B. Groves, Associate.* By *Guy Study.*

Mr. Young is quoted to the effect that "the original conception for this design . . . was the result of an effort to express symbolically in architecture the three great steps to be taken in Freemasonry." Well, Masonic symbolism is one thing, and architectural significance is another; and the evidence would seem to indicate that they have not necessarily much to one with the other.

Apartment Hotel, 28 East 63rd Street, New York. *Henry S. Churchill, Architect; Herbert Lippmann, Associate.*

A not unsuccessful essay in modern architecture. Intresting iron work by Edgar Brandt.

North Italian Brickwork—V. Cremona. By *Myron Bement Smith.*

PLATES

Ceiling Decoration, Ziegfeld Theater, New York. *Designed By Joseph Urban.* (Color plate.)

House, Mr. Jacques Vimnont, Los Angeles, California. *Roland E. Coate, Architect.* (8 plates and plans.)

Brescia Hall, College of New Rochelle, New York. *Henry McGill and Talbot F. Hamlin, Architects.* (5 plates and plans.)

Lake Sunapee Yacht Club, Lake Sunapee, New Hampshire. *Prentice Sanger, Architect.* (3 plates.)

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

May, 1927

The Genealogy of L'Enfant's Washington—II. By *Elbert Peets.*

Architecture and City Planning. *By Frederic Bigger.*

Famous Little Buildings (with 6 photographs). By *Alfred M. Brooks.*

Manhattan—The Magical Island. 4 photographs by *Ben J. Lubschez.*

The Sonnet Board. Hewlett's Paintings, Willard Straight Memorial Theater. By *H. Van Buren Magonigle.*

The Romance of the Antique Trade. By *A. B. C.*

Oh, could buyers only read this amusing (and disheartening) article. A. B. C. is probably correct that our abdication to the antique resulted in improvement of taste and craftsmanship at a time when both were at an appallingly low ebb. He fails to point out that such submission has long since ceased to serve any such legitimate purpose, and that the attitude of subservience engendered is today quite stifling creative effort.

PENCIL POINTS

May, 1927

TEXT

Pencil Points' First Architectural Competition. Report of Jury, with 20 plates of winning designs.

Guadet's Elements and Theory of Architecture, Vol. III. By *Thomas E. O'Donnell.*

The Value of Indication in Design Study—II. By *David Varon.*

The Diminishing Glass—II. By *Hubert G. Ripley.*

Le Brun Scholarship Competition. Report of Jury, with 8 reproductions of winning designs.

Condensing the Specification. By *Verne S. Swan.*

PLATES

Etchings, Wood Blocks, Colored Renderings, Drawings, and Classical Reproductions.

PACIFIC COAST ARCHITECT

May, 1927

TEXT

Arbiter Elegantiarum. By *Harris Allen.*

Ornamental Tile—Its History and Renaissance. By *Zoe A. Battu.*

The Inspector.

Did and Didn'ts—What Legislature Accomplished. By *Mark C. Cohn.*

PLATES

Houses and Gardens by *Gordon B. Kaufmann, Architect*

Mrs. J. V. Baruh, Los Angeles, California. (4 plates and plans.)

Dr. Ed Janss, Los Angeles, California. (4 plates and plans.) Mr. Benj. R. Meyer, Beverly Hills, California. (9 plates and plans.) Mr. I. Eisner, Los Angeles, California. (9 plates and plans.) Mr. Milton Baruch, Los Angeles, California. (7 plates and plans.) Mr. Malcolm McNaghten, Pebble Beach, California. (3 plates.)

Mr. Kaufmann's houses are more than distinguished. They are among the best being done in California today—which is to say, among the best in the country.

THE WESTERN ARCHITECT
March, 1927
TEXT

Patrician Houses of Old North Germany. By *Arthur Woltersdorf.*

The Passing Show—New York Architectural League Exhibit. By *Arthur T. North.*

Color in Architecture—III—Color Behavior. By *Rexford Newcomb.*

A Distinguished Draftsman—Birch Burdette Long; an Appreciation. By *Robert Craik McLean.*

Efficiency in Apartment Planning.
PLATES

Patrician Houses of Old North Germany.

Weber Memorial Building and Patio Apartments, Chicago, Illinois. *Robert C. Ostergren, Architect.*

A Distinctive American Architecture. No. 3 of a Series Suggesting How Color Can Be Utilized to Secure Such Distinction. (Color plate.)

Although this large double plate is itself most elaborately colored, it is difficult to see what conceivable bearing it can have on the problem of polychrome architecture.

THE WESTERN ARCHITECT
April, 1927
TEXT

The Art of the Mosaicist. By *Rexford Newcomb.*

Religious Mosaics. By *Edward P. Betz.*

Mosaic, Its Material and Technique. By *Gerdt A. Wagner.*

Architecture as a Problem in Form and Color. By *H. Van Buren Magonigle.*

Architectural Amenities and the Influence of Environment. By *Arthur North.*

Government Architecture Once More. By *F. W. Fitzpatrick.*
PLATES

Mosaic Detail, Cathedral of Topola, Serbia (Color Plate). *R. Smirnoff, Architect.*

Mosaics, Modern and Historic—14 plates.

Building for Hibbard, Spencer, Bartlett Co., Chicago, Illinois. *Graham, Anderson, Probst & White, Architects.* (2 plates.)

THE PROBLEMS OF HIGH WATER PRESSURE

(CONTINUED FROM PAGE 101)

Cases have been reported where the contractor had difficulty in getting the owner's permission to stand the small additional expense of a pressure reducing valve, even when it was absolutely essential, because the specifications did not call for it.

The attendant photograph, Fig. 1, shows a typical installation for residences and apartments; Fig. 2 is for hotels or office buildings. The strainer shown not only protects the seat of the reducing valve from injury by foreign matter, such as gravel, pipe cuttings or scale, but affords protection to the seats and washers of all valves and faucets on the job.

For office buildings, hotels and large jobs, where the water supply pipe is larger than two inch, the auxiliary operated type of pressure reducing valve (Fig. 2) will give the best service. The dual installation is used to insure continuous water supply in the event it is necessary to close down one of the valves to repair seat or seat washer.

The relief valve is diaphragm operated and bears the stamp of the American Society of Mechanical Engineers, showing conformity with their code. It also has been approved by the National Board of Fire Underwriters.

The full opening type shown (Fig. 1) is diaphragm compression construction and as easy to repair as an ordinary faucet.

THE MODERN BATHROOM

The general aspect of bathroom fixtures has surely changed for the better and you are doing much for home if you invest in the very best and most attractive fixtures it is possible to obtain. The desirability of having the best hidden plumbing is, of course, unquestioned, and you won't have that annoyance of having to turn off the water supply of the whole house merely to repair one of the pipes of the lavatory if you are certain to install compression stops for each faucet.

To have your own dressing table in the bathroom is luxury which pays for itself in the convenience it provides, and bathroom dressing tables there are to match the special lavatory that you select, whether it is of vitreous china, white statuary marble or of that gorgeous Italian or French marble in changing colors. Etched glass triple mirrors with the wings concealing cabinets for toilet articles generally are used with these special lavatories and dressing tables and there are plenty of wall sockets to hold lamps which shine on the face of the person using the mirrors.

Another convenience which is coming into wider use is the dental lavatory like the one you see in the Pullman dressing room, but of white vitreous china instead of nickel-plate. One of the most efficient means of insuring sanitation in the bathroom is to have a dental lavatory installed so that the family won't have to brush their teeth in the family washbowl. The disadvantage of the latter procedure is too evident to need mentioning.

Built-in bathtubs are now quite universal, but they ought to be more so, for with these there is no chance for spilled water to seep through to rot plastering and woodwork.—Bridgeport Post.

WITH the ARCHITECTS

PERSONALS

ALEXANDER C. KOTZIAS, a member of the staff of Willis Polk & Company, architects of San Francisco, was recently awarded a $400 scholarship by the Harvard Club of San Francisco. There were fifteen competitors. Kotzias is a graduate of Stanford University.

PROF. L. T. JONES of the University of California addressed a meeting of the American Welding Society on May 17, at the Engineering Societies building, New York, presenting a paper entitled "Stresses in Large Pipe Lines."

GEORGE WAGNER, president of George Wagner, Inc., building construction, San Francisco, and Mrs. Vivian Gordon, 2218 Clay street, were married in San Francisco the early part of May and immediately after the ceremony they left for New York City to sail May 20 for their honeymoon in Europe.

Architect WILLIAM MELLEMA announces the removal of his offices from 1017 Central building to 422-23 Beaux Arts building, Eighth and Beacon streets, Los Angeles.

HARVEY WILEY CORBETT, of the architectural firm of Helmle and Corbett, New York, N. Y., has accepted an invitation from President Thomas S. Baker to deliver the commencement oration at the Carnegie Institute of Technology this year. Mr. Corbett is a graduate of the University of California and the Ecole des Beaux Arts in Paris. He is a lecturer in Architecture at Columbia.

EUGENE FRITZ, of San Francisco, has returned after an extended tour in Europe, where he spent much of his time in France, Italy and England. Mr. Fritz expressed admiration for the architecture and particularly interior decoration of many of the foreign buildings, but his opinion of layout and provision for conveniences was by no means so high.

ARCHITECT ELWIN P. NORBERG has moved his office from 1144 South Grand avenue to suite 422, Beaux Arts building, Los Angeles.

ARCHITECT ARTHUR W. HAWES, 552 South Western avenue, Los Angeles, has been granted a certificate to practice architecture in the state of Arizona. He will maintain offices at the above address and at Tucson, Arizona.

ARCHITECTS WEBBER, STAUNTON & SPAULDING have moved their offices from 1017 Hibernian building to 627 South Carondelet street, Los Angeles.

FRANK A. NIKIRK, formerly city engineer of San Leandro, is now connected with the Caterpillar Tractor Company of that city.

ARCHITECT JOSEPH LOSEKANN of Stockton, who recently resigned as city building inspector, has taken up the practice of architecture with offices in Stockton and is reported to have about $200,000 worth of work under way.

E. KEITH LOCKARD, formerly of Sauter and Lockard, announces the opening of an office at 117 East De La Guerra street, Santa Barbara. Catalogs and trade literature are desired.

DESIGNING MONASTERY AND CONVENT

Architects Beezer Brothers, 580 Market street, San Francisco, are completing plans for a three-story and basement reinforced concrete monastery, 215x232 feet, with connecting cloisters, to be built at Oak Grove and Ravenswood avenues, Menlo Park, for the Dominican Nuns of Corpus Christi. The improvements will cost $250,000. The same architects are preparing working drawings for a three-story reinforced concrete chapel and convent at Mission San Jose for the Third Order of Dominican Sisters. The first unit will cost $350,000.

PUBLIC ASSEMBLAGE BUILDING

Architects Ward and Blohme, Alaska Commercial building, San Francisco, are preparing working drawings for a Class A steel and reinforced concrete auditorium and fighting arena to be built on the northwest corner of Post and Steiner streets, San Francisco, for the Dreamland Auditorium, Inc. The structure will have a seating capacity of 5000, and will cost in excess of $350,000.

PHYSICIANS BUILDING AND THEATER

Preliminary plans have been prepared by Architects Walker and Eisen of Los Angeles, for a Class A physicians building, garage and theater on the northwest corner of Stockton and Sutter streets, San Francisco, a part of the site having been at one time covered by the Temple Emanu-El. Los Angeles capitalists, including Dr. Morgan, are interested in the $2,000,000 project.

STEEL FRAME RESIDENCE

Plans are being prepared by Architects Bakewell and Brown for a two-story and basement Italian type country house at Woodside, San Mateo county, for Athol McBean, president of Gladding McBean & Company. The house, of Italian design, will have steel frame with brick walls and terra cotta roof. The plans are expected to be ready for the owner's approval upon his return from Europe.

ADDITION TO BERKELEY BUILDING

Contracts have been let by Architect James W. Plachek of Berkeley for a three-story reinforced concrete addition to the one-story store building of T. W. Corder on Shattuck avenue, between Bancroft way and Durant avenue. The improvements, costing close to $200,000, will provide a large number of modern apartments.

SIX-STORY PHYSICIANS BUILDING

Preliminary plans have been made by Architects Clausen and Amandes of San Francisco for a six-story Class A physicians building to be built on the northeast corner of Van Ness avenue and Jackson street, San Francisco.

TO HAVE STATE LICENSE BILL

The Iowa legislature has passed an Architect's license bill providing for a State Board of Architecture to examine candidates who wish to practice within the state.

WITH THE LANDSCAPE ARCHITECTS

Landscape Architect Howard Gilkey reports work actively in progress in executing the plans for the new Alameda County hospital, Highland. The site covers thirteen acres and is situated on Fourteenth avenue at Vallecito place, Oakland.

The Italian garden for Mr. and Mrs. Charles J. Heeseman, 70 Sea View avenue, Piedmont, is nearing completion at a total cost in the neighborhood of $25,000.

Plans are being prepared for the A. H. Hills place, Sea View avenue, Piedmont, in which the emphasis will be horticultural, featuring rare and beautiful conifers, rhododendrons, azaleas, camellias, daphnes, and so forth.

Willa Cloys Carmack, landscape architect of Berkeley, is developing "Villa Delizia," the estate of Garfield D. Merner at Hillsborough. The property, which is more than eighteen acres, comprises a natural canyon with creek, oaks, laurel, buckeye and the customary ferns and wild flowers in great profusion, as well as a hilltop site commanding most inspiring views.

The house, designed by Willis Polk's office, is in the Italian farmhouse style, long and low and admirably suited to the site. Pictures of the place are shown elsewhere in this number. Every detail, both inside and out, has been most carefully studied to conform to the spirit of Italy, from the olive orchard with its cypress framed vista across the entrance court, to the patios rioting in color and the sound of trickling fountains.

The work covers the laying out of roads, the developing of a swimming pool and surrounding pergola and bath house, a tennis court, a picnic ground with grill and tables, lath house, greenhouse, cutting gardens, rose garden, orchard, vineyard, and so forth. The entrance gates, conforming to the demands of a different layout, are one of the interesting features of the estate, and the dry-rock walls with their riot of color along the service drive attract admiring comment.

Miss Mabel Symmes, landscape architect of Berkeley, reports the development of a Spanish garden for Mr. Harry Unna. The residence, which is Spanish-Californian, was designed by Walter Ratcliff, architect of Berkeley.

The estate of Mr. and Mrs. Spens Black of Alvarado road, Berkeley, Clarence A. Tantau, architect, is being developed from plans prepared by Miss Symmes.

Professor J. W. Gregg, landscape architect of the University of California, is preparing plans for the subdivision of approximately ninety acres for faculty home sites on the new university campus recently acquired at Westwood, Southern California. The acreage set aside for this purpose, because of its interesting topography and sightly location, lends itself to an extremely interesting type of residential development, one which will appeal strongly to members of the faculty who are desirous of having their homes in close proximity to the university campus.

Professor Gregg also reports preparation of plans for Professor P. O. Ray of the department of political science of the University of California.

SCHOLARSHIP FOR LOS ANGELES STUDENT

Six students of the Department of Building Construction of the Carnegie Institute of Technology shared in this year's distribution of the $300 worth of scholarships awarded by the Pittsburgh Builders Exchange, according to an announcement. The fund is offered annually by the Exchange for distribution among students of building construction on the basis of high scholastic work.

Winners and the amounts awarded this year are: Clarence J. Udd, Crystal Falls, Mich., and Frank Levine, Pittsburgh, seniors, $100 each; James L. Austraw, Los Angeles, Cal., Wayne W. Crouse, Wellington, Kan., and Charles L. Welty, Pittsburgh, Pa., juniors, $25 each; and Frank P. Thomas, Canton, Ohio, sophomore, $25.

DESIGNING CHURCHES AND SCHOOL

Architects Glenn Allen and Chas. H. Young of Stockton are revising plans for the main building of the First Church of Christ, Scientist, Stockton. The edifice is estimated to cost $100,000. Other work in this office includes a church for the United Brethren in Christ and a school building for the New Jerusalem school district.

ALUMNI HALL FOR OREGON

Lee Thomas, architect, United States National Bank building, Portland, has completed plans for a $500,000, three-story and basement, class A, Alumni Hall to be erected at the Oregon Agricultural College, Corvallis. Summerville and Putnam, architects, 905 Commercial Exchange building, Los Angeles, co-operated in the preparation of the drawings.

ADDITION TO LOS ANGELES BILTMORE

A 500 room height limit addition has been authorized by the management of the Los Angeles Biltmore, which will give the hotel a total of 1,500 rooms. A feature of the new wing will be an immense ballroom, 140 x 107 feet, with a banquet seating capacity of 1,800. The improvements are estimated to cost $3,500,000.

THIRTEEN-STORY CLASS A GARAGE

Plans have been completed by Architect Kenneth MacDonald, Jr., of Los Angeles, for a thirteen-story Class A commercial garage for Frank C. Hill, to be built on the west side of Spring street, south of Fourth, and adjoining the Angelus Hotel, Los Angeles. The project will involve an expenditure of $500,000.

OAKLAND COLUMBARIUM

Architects Weeks and Day of San Francisco have been commissioned to prepare plans for a $500,000 columbarium for the Mountain View Cemetery Association at the terminus of Piedmont avenue, Oakland. Construction will be of concrete, granite, marble and bronze.

SAN FRANCISCO FIGHT ARENA

Architect Frederick H. Meyer has been commissioned to prepare plans for a Class A fight arena at Post and Steiner streets, San Francisco, estimated to cost $600,000.

GRANTED CERTIFICATE

Gerald J. Fitzgerald, 1245 Waller street, San Francisco, has been granted a certificate to practice architecture in California.

TO RAZE COSTLY MANSION

The $7,000,000 granite mansion of the late Senator William A. Clark, Montana copper king, is the latest Fifth avenue landmark to give way before New York's architectural renaissance. Anthony Campagna, operator and builder, has purchased it for less than $3,000,000. A $7,000,000 twelve-story co-operative apartment house, the suites of which will sell as high as $350,000, will be erected on the site.

Plans drawn by the foremost architects of the United States and France, and revised by Senator Clark, were carried out in construction twenty-five years ago for an architectural monstrosity containing 159 rooms, thirty-one baths, four art galleries, a hidden garage, twenty-one servants' rooms, a swimming pool, and several dining rooms.

PROFESSOR GREGG HONORED

Professor John William Gregg, landscape architect, University of California, and Secretary of the Pacific Coast Chapter of the American Society of Landscape Architects, has just been elected a Councilor of the National Conference on State Parks. The National Conference on State Parks, with headquarters at Washington, D. C., was organized in 1921, and stands for the creation and rational development of State parks and the recreational use of State forests, which provide health-giving playgrounds for every man, woman and child.

SAN DIEGO ARCHITECTS MEET

At a meeting of fourteen certified architects of San Diego a temporary organization was effected by the election of William H. Wheeler as temporary chairman and John S. Siebert temporary secretary. A permanent organization is proposed, preferably one affiliated with the American Institute of Architects.

CERTIFICATES TO PRACTICE

Certificates were granted to the following by the California State Board at their meeting May 21: Ellsworth Egbert Johnson, 2396 Pacific avenue, San Francisco; Harold H. Weeks, 4166 Montgomery street, Oakland; Guy Dynn Rosebrook, Box 3555, R. F. D., No. 3, Oakland.

HOTEL FOR NAPA

A four-story reinforced concrete hotel is being designed for Napa in the San Francisco office of Architect William H. Weeks. The latter also has plans on the boards for a $75,000 church for the First Christian parish of Watsonville, the new edifice to replace the one recently destroyed by fire.

BERKELEY CHURCH

Architect George Rushforth of San Francisco has awarded contracts for the construction of the first unit of the Trinity Methodist Episcopal church at Dana street and Bancroft way, Berkeley. The K. E. Parker Company has the general contract for approximately $126,000.

ARCHITECTS LEAGUE OF HOLLYWOOD

Architects Charles Cobb and Ralph Flewelling were the principal speakers at the regular meeting of the Architects' League of Hollywood March 2nd, both speaking on the subject of "Evolution in Architecture."

COMPETITIONS

MODEL FREE PORT AT BARCELONA

American Consul-General Nathaniel B. Stewart at Barcelona, Spain, advises that he has received a communication from the Consortium of Warehousing and Free Port of Barcelona, stating that it is proposed to construct in Barcelona a model free port and that to aid in carrying out this purpose, it is conducting an international competition of preliminary plans and projects in which the technical skill of the entire world is invited to compete.

The competition will be open to all competent persons whatever their residence or nationalities. Plans may be drawn in Spanish, French, English, Italian, German or Portuguese. The period for their presentation ends on December 9, 1927, at 12 p. m.

A prize of 100,000 pesetas and another of 25,000 pesetas will be awarded to those offering the plans chosen.

Complete details of the terms of the competition, together with all other necessary information, are on file in the office of Leonard B. Gary, district manager of the Bureau of Foreign and Domestic Commerce, 310 Custom house, San Francisco.

COURT HOUSE COMPETITION

Architects Bakewell & Brown and Bliss & Fairweather, both San Francisco firms, are preparing competition drawings for the proposed new court house at Milwaukee.

BOOK REVIEWS

Edited by Charles Peter Weeks

Book of Homes—Published by the Chicago Tribune, being 99 designs and floor plans of five and six room houses submitted in a competition. Price $1.

While the book is very attractively gotten up with large full page plates (all line drawings) the class of work presented is almost without exception quite ordinary. The prize winning design has little to be said in its favor. At first glance the perspective looks to us like a California silo. What induced the jury to give this design the top award is problematical. Of course, there was a reason. For one thing, the author undoubtedly complied with the requirements of the program. The other 98 designs, with possibly two or three exceptions, are without particular merit. They were selected by a jury as among the best of the 800 submitted in the Tribune's contest.

SOULE STEEL COMPANY

An illustrated 4-page folder recently mailed to the trade announces the firm name change of the Edward L. Soule company to the Soule Steel company, carrying a complete line of iron and steel products. The Edward L. Soule company of San Francisco and the American System of Reinforcing in Southern California have joined, and will hereafter operate under the firm name of Soule Steel company. San Francisco offices are maintained in the Rialto building and Los Angeles offices in the Washington building, Los Angeles.

SOCIETY and CLUB MEETINGS

NORTHERN CALIFORNIA CHAPTER A. I. A.

IN place of the regular meeting scheduled for Tuesday evening, May 17, a dinner was held at the Hotel Mark Hopkins on the evening of Friday, May 20. The guests of honor were Messrs. Pierpont Davis, Robert D. Farquhar and Reginald D. Johnson, all of Los Angeles, who acted as judges for the Honor Awards in connection with the exhibition held during the month of May at Golden Gate Park museum. About 50 attended the dinner, including Senator Albert E. Boynton and Mr. Frank Carmody of the Industrial Association, who are co-operating with the Chapter in the Honor Awards. Mr. Sturges Carnes, Mr. J. I. Holder, Mr. Francis Watts and the members of his T-Square trio were also guests of the evening.

The reading of the minutes of the previous meeting was dispensed with, since they had been regularly published.

John Reid, Jr., was in the chair as toastmaster.

During the course of the evening the Chapter had the privilege of hearing discourses by our distinguished guests from the South and by John Galen Howard, Senator Boynton of the Industrial Association, and others. Mr. Watts and his T-Square trio put on a snappy charette, sparing none as they cheerfully mixed personal quips, architecture and music with all the well-known paraphernalia and atmosphere of the drafting room.

The play was judged a great success by the members present. The genial camraderie of the occasion and the pleasures of meeting with our guests made new bonds of friendship within our midst as well as between the Northern and Southern Chapters.—Albert Evers, Secretary.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The May meeting of Southern California Chapter, A. I. A., was taken up largely with hearing President David J. Witmer's excellent report of the convention in Washington.

With this exception the Chapter deferred all matters of business, the remainder of the evening being given over to entertainment provided by the Student Association of the School of Architecture, University of Southern California. The program included orchestral and vocal music and two plays presented under the direction of Professor Baldwin of the university faculty. A report of the judgment of class problems in the School of Architecture was presented by Professors Baldwin and Johnson and student body officers were installed.

Among the interesting paragraphs in Mr. Witmer's report are the following:

Never was there a convention which from first to last ran so smoothly. Throughout two impressions remained the strongest. Constantly there was evident, the carefulness, the deep thought, the thoroughness with which the officers and directors of the Institute had during the year worked upon the problems facing the organization. Their recommendations upon each point were direct and clear. Action was thereby facilitated and certainly tremendous confidence in these men engendered among all the delegates.

Our treasurer presented the only intelligible and interesting report of an organization's financial status that most of us have had the privilege of hearing. It takes our own Edwin Bergstrom to turn columns of dry figures into a compelling story of whence the money came and where it went.

The second impression, rather the keynote, was collaborations. This melody had for its basis the utilizing and harmonizing of the Allied Arts. The thought, the constantly recurring urge which was manifest in almost every discussion and every paper and talk, was the desirability, during the earliest consideration of a problem, of calling into co-operation the sculptor, the mural or decorative painter, the landscape architect and the craftsman. The conviction has been growing that many would-be successful buildings have lacked that measure of full achievement so discernible in the buildings of the ages of great architecture; that in those ages when great art was produced, mastery of the allied art was either embodied in one individual, or those peculiarly able in the allied art collaborated with the creating architect. Today, because of the complexity of a building operation, mastery of many arts is impossible and thus the thought that if we are to achieve a thoroughly satisfying result, if we are to produce architecture of greatness, it is necessary that we insist upon a collaborative effort.

WASHINGTON STATE CHAPTER

The regular May meeting of the Washington State Chapter, held at the College Club, Seattle, May 5, was notable not only for the genial atmosphere that universally prevailed, but for the fact that without any special entertainment feature the members present seemed to enjoy themselves thoroughly while transacting a very creditable amount of business. Several out-of-town members added greatly to the occasion by their presence, including Messrs. R. E. Borhek, Ernest Mock and A. J. Russell of Tacoma; Frederick Cox Stanton of Olympia, and J. deForest Griffin of Chehalis.

At the conclusion of the cenatory features which, prompted by a convivial impulse, were enlivened by recital of appropriate story and anecdote, the meeting was called to order and the minutes of the previous regular meeting and the treasurer's report were read and approved. Mr. Loveless, reporting for the Exhibition Committee, stated that the Seattle Fine Arts Society had tentatively set aside October as the month in which space would be available for an archiectural exhibit.

Mr. Borhek gave an interesting account of his recent visit to the State College at Pullman, where he visited the Department of Architecture and made addresses in connection with the Better Home Week celebration.

President Thomas gave a brief account of the work in the Department of Architecture at the University of

Washington, with particular reference to a scholarship instituted for the purpose of sending a student to the Architectural School at Fountainbleau. It was voted that the Chapter make a contribution of $100.00 towards this scholarship fund.

A situation having been presented to the Chapter regarding activities of the city building department in making plans for city buildings, Mr. Allen reported on the functions of the building department in this connection as set forth in the city charter. It was voted that a committee be appointed to see what steps might be taken towards improving these conditions. There being no further business, the meeting adjourned.

ENGINEERS HOLD ANNUAL DINNER

The annual dinner of the San Francisco Society of Engineers was held in the roof lounge of the Clift hotel, Tuesday evening, May 10. Speakers for the evening were members of the society's public speaking class. Music was furnished by the society's own orchestra.

On Saturday, May 14, the society members and friends were guests of the Market Street Railway company. They were conducted through the company's shops at San Jose and Geneva avenues. It is in these shops that all the electric and cable cars of the company are built and repaired. (This is quite an item in construction in San Francisco when it is considered that the company operates approximately 750 electric and 70 cable cars in this city.)

The visitors were then taken in a special car to the company's new automatic substation where a practical demonstration was given to show the method of operation.

NEW OFFICERS OF A. I. A.

President, Milton B. Medary of Philadelphia.

First vice-president, William Emerson of Boston.

Second vice-president, C. Herrick Hammond of Chicago.

Secretary, Frank C. Baldwin of Virginia.

Treasurer, Edwin Bergstrom of Los Angeles.

Directors—4th district, William H. Lord of Asheville, N. C.; 7th district, Olle J. Lorehn of Houston, Texas; 9th district, Myron Hunt of Los Angeles.

AMERICAN CONCRETE INSTITUTE

The twenty-fourth annual convention of the American Concrete Institute will be held in Philadelphia at the Benjamin Franklin hotel, Tuesday, Wednesday and Thursday, February 28, 29 and March 1, 1928.

The annual conventions of the Institute from 1924 to 1927, inclusive, were held in Chicago, the 1923 convention was held in Cincinnati, the 1922 convention in Cleveland, and the 1920 and 1921 conventions were held in Chicago so that there has been no meeting of the Institute in the east since 1919 at Atlantic City. At that time the Institute had a membership of less than 400. The Institute now has a membership of more than 2,400 and nearly half of the membership in the United States is east of Pittsburgh.

ARCHITECTS' CODE OF ETHICS REVISED

At the recent convention of the American Institute of Architects, the Committee on Ethics presented a revision of the Principles of Professional Practice, and the new code, as unanimously adopted, is as follows:

The American Institute of Architects, seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractor and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and ability are such as to command respect and confidence.

Upon the foregoing basic principles the experience of the Institute leads it to advise in respect to specific instances as follows:

1.—The relation of an architect to his client is one depending upon good faith. An architect will explain the conditional character of estimates made before final drawings and specifications are complete and will not by careless statements mislead a client as to the probable cost of a building. If the architect guarantees an estimate he becomes legally responsible and he should not make any guarantee which affects the quality of his advice.

2.—The contractor depends upon the architect to guard his interests as well as those of the client. An architect will condemn workmanship and materials which are not in conformity with the contract documents but it is also his duty to give every reasonable aid towards a more complete understanding of these documents so that mistakes may be avoided. He will not call upon a contractor to make good oversights and errors in the contract documents.

3.—An exchange of information between architects and those who supply and handle the materials which the architect proposes to use is encouraged and commended but the use of the free engineering service which is offered by manufacturers and jobbers of building materials, appliances and equipment is accompanied by an obligation which may become detrimental to the best interest of the owner.

4.—The American Institute of Architects has set forth a schedule or guide by which the proper professional charges may be determined. The architect's charge for his professional service shall be made to the client only, and he will not receive commissions, fees, gifts, favors or any substantial service from a contractor, or from any interested person other than the client. He will not knowingly compete with a fellow architect on a basis of professional charges.

5.—An architect in his investments and outside business must be free from financial or personal interests which tend to weaken or discredit his standing as an unprejudiced and honest adviser, free to act in his client's best interests.

6.—An architect will not advertise for the purpose of self-laudatory publicity, but publicity of the standards, aims and progress of the profession is to be commended. He will not take part in or give any assistance in obtaining advertisements or other support towards meeting the expense of any publication illustrating his work.

7.—An architect may introduce to a possible client the service which he is able to perform but will not, except under unusual circumstances offer to continue this service without compensation until it has been approved; and in no case will he offer this service in competition with others except as provided in Article 9.

8.—An architect will not falsely or maliciously injure, directly or indirectly, the professional reputation, prospects or business of a fellow architect. He will not attempt to supplant another architect after definite steps have been taken by a client toward his employment; nor will he undertake a commission for which another has been previously employed until he has determined that the original relation has been fairly and properly terminated.

9.—The American Institute of Architects has issued a Circular of Information in regard to Competitions. An architect will take no part in a competition which does not include the provisions which experience has found to be necessary if the best interests of the owner and of the architect are to be safeguarded.

No set of rules can be framed which will particularize all the duties of the architect in his various relations with his clients, with contractors, with his professional brethren and with the public. The principles that have been outlined should, however, together with such circulars and codes as the Institute may from time to time promulgate, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated. Since adherence to these principles is the obligation of every member of the American Institute of Architects, any deviation therefrom is subject to discipline in proportion to its seriousness. The Committee on Practice and the Judiciary Committee and finally the Board of Directors of the American Institute of Architects shall have sole power of interpreting these Principles of Professional Practice and their decisions shall be final, subject to the provisions of the Constitution and By-laws.

HAVE NEW SAN FRANCISCO REPRESENTATIVE

Architects will be interested in the announcement that Crittall steel casement windows, in custom-built and standardized types, are now handled in this territory by Badt-Falk & Company, 74 New Montgomery street, San Francisco, which concern will maintain a complete window engineering service, including consultation on unusual and difficult window problems and expert erection supervision.

Among the important California installations of Crittall windows are the Bank of Italy building, Federal Reserve Bank, Los Angeles City Hall and some of the more important residence projects recently undertaken in this territory.

COLORLESS WATERPROOFING

By S. W. Flesheim, President, the Master Builders Company, Cleveland, Ohio

As a protection to the surface of buildings and from damage to the interior plaster and decorations, architects, builders and owners of all types of buildings of brick, natural or artificial stone, concrete or stucco, are coming to demand use of a colorless surface waterproofing material.

In recent years it has been recognized that damage from moisture penetration is double edged. Not only does it find its way through the pores to damage interior decorations and plaster but by constant wearing in and out of the surface pores it gradually wears away the surface of such materials as limestone, sandstone, concrete and stucco.

The difficulty in using a surface covering to protect against moisture has been to find a colorless material that could be applied without affecting the original beauty of the structure. The Master Builders Company, after having conducted extensive research work, has perfected a product known as Masterseal, which is declared to provide the essential qualities. This waterproofing material may be applied upon one half of a building and it would be impossible to tell where it had or had not been used in so far as the color of the structure is concerned.

The product has already found a large market on surfaces which must be non-absorbent without changing their color or appearance. The material closes the pores and not only prevents the absorption of moisture indefinitely, but prevents the absorption of dirt and grime, making the surface easy to clean.

WOOD USED IN "THE SPIRIT OF ST. LOUIS"

By C. H. White of White Brothers, Hardwood Dealers, San Francisco.

The wood used in bulkheads and floor of Captain Charles A. Lindbergh's plane, "The Spirit of St. Louis," in which he made the greatest flight in the history of the world, is "Lamatco."

This is a three ply, waterproof cottonwood panel. It is manufactured in thicknesses of one-eighth, three-sixteenths and one-quarter of an inch in sheets, ranging from 18x60 inches to 42x66 inches. There are three grades and, of course, it is obvious that the Ryan Airlines, Inc., of San Diego, used the best grade in the construction of the now world-famous plane. Strength combined with lightness are the qualities necessary in materials used in aeroplane construction and "Lamatco" possesses these qualities in a superlative degree.

"Lamatco" is inexpensive and has hundreds of other uses beside those of aeroplane bulkheads and floors. It is an ideal wall panel where the finish is to be paint or enamel. For outside work it has no equal, inasmuch as under tests of boiling, the sheets have not come apart. It has been used in the construction of canoes with marvelous results.

A great deal of "Lamatco" is used on the Pacific Coast and the fact of it having been used in Captain Lindbergh's plane will undoubtedly increase the demand for this excellent material.

The ARCHITECT AND ENGINEER

JULY
1927

Municipal Auditorium, San Antonio, Texas. Atlee B. and Robt. M. Ayers, Geo. Willis and organization, and Emmett T. Jackson, Architects

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The ARCHITECT AND ENGINEER

Since 1905

VOLUME 90 JULY, 1927 NUMBER 1

CONTENTS

COVER PICTURE—A Bit of Spanish Architecture by Dean and Dean, Architects

FRONTISPIECE — Garden, Residence of Mr. Royal Miller, Sacramento; Dean and Dean, Architects

LETTER PRESS

Recent Work of Dean and Dean, Architects..... 57
John J. Donovan, A. I. A.

Aspects of Modern Architecture 55
Irving F. Morrow, Architect

Important Amendments to California State Housing Law 58

The Earle C. Anthony-Packard Building, San Francisco.... 60

Some Thoughts on Interior Decoration 67
K. Hope Hamilton

Fitzpatrick's Chatter 101
F. W. Fitzpatrick, Consulting Architect

Parks, Parkways and Recreational Areas..... 103
Professor J. W. Gregg

Editorial 106

The Month's Magazines 108

With the Architects 110

Cellular Gypsum Insulation as a Fire Retardent.. 114
H. S. Ashenhurst

PLATES

WORK OF DEAN AND DEAN, ARCHITECTS:

Residence for Mrs. P. T. Burtis, San Francisco.

Palisade Club House, Placer County.

Y. W. C. A. Building, Sacramento.

Shasta Union High School, Redding (with plans).

Hart's Cafeteria, Sacramento.

Fire Houses for Sacramento (with plans).

Sacramento Memorial Auditorium.

Junior College, Sacramento.

Swimming Pool Club House, Lincoln, California.

Westminster Church, Sacramento (with plans).

Bank and Club Building, Marysville.

House for Mr. Royal Miller (with plans).

Residence for Mr. George Pollock (with plans).

House for Mr. P. T. Burtis, Sacramento.

Women's Club Building, Lincoln (with plan).

House for Mr. Adolph Teichert.

House for Mr. B. B. Meek.

Golf Club House, William Land Park.

Sacramento Orphanage and Children's Home.

House for Mrs. Charles F. Dean (with plan).

Head House, Municipal Filtration Plant, Sacramento.

EARLE C. ANTHONY-PACKARD BUILDING, San Francisco (seven plates).
Powers and Ahnden, Architects and Bernard R. Maybeck, Associate Architect

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The
ARCHITECT
AND ENGINEER

VOL. 90 JULY, 1927 NO. 1

Recent Work of DEAN and DEAN Architects

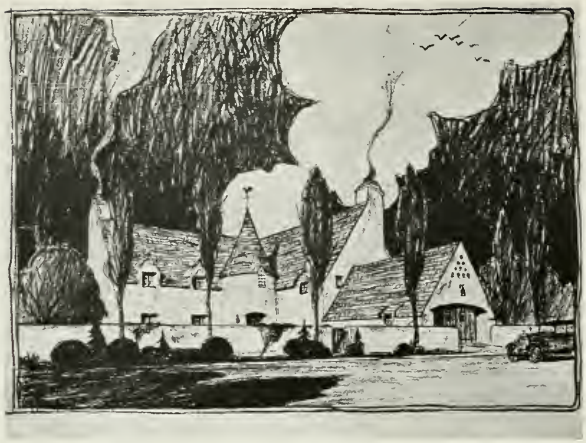
by
John J Donovan ~ AIA

CHARLES F. DEAN is now forty-three years of age, while James S. Dean has just turned forty-one. Mention is made of these two facts as interesting rays of light as reflecting upon the successful achievements of these two brothers whose respect for each other is delightful to observe; and whose education, training, ideals and aspirations, aye, and even thinking are so much of the same trend and in the same direction that this is pleasant to contemplate in discussing their work.

Historians emphasize the importance of a period or an event by picturing clearly and distinctively the principal characters who contributed directly or indirectly, favorably or adversely to the causes making the period epochal. Remember the grace of style and colorful descriptions by John Fiske in his two volumes of the critical period of the American Revolution, and recall the events by the descriptions he wrote of the characters. Also the character studies by Carlyle in his History of the French Revolution and by Greene in his History of England. Architectural history is often very dull because there is so little light shed upon the men whose architecture made that history, and I suppose this is due to the fact that very little real or authentic information was recorded of the men or authors of the work.

From personal impressions I believe that an architect's work is closely associated with his personality, that each reflects the other. I am sure this is true and as a consequence of that sense, whenever I find a work of outstanding merit there is a great desire to know intimately the man or men responsible for that work, so that I may learn of their humanness, their ideals, their aspirations and their attitude towards life itself. Surely this desire is common with most of us. Consequently when your Editor requested me to contribute an article upon the work of Dean and Dean the thought of the men was strongest with me for I hold them in the highest esteem as men, as architects and as delightful acquaintances and friends. Their work speaks for itself. Their friends speak for them.

Young men as they are the future holds forth great opportunities for many accomplishments and continued achievements. The illustrations contained herein, which by the way are but a small part of their work, tell a fine story of educational background, intensive and favorable training, application and study to the problems at hand, and splendid good taste in de-



RESIDENCE FOR MRS. P. T. BURTIS, SAN FRANCISCO
Dean and Dean, Architects

sign, composition, refinement not without vigor, and choice of materials for texture and color. But to the point regarding the men. Both are products of Texas. Charles came to California in 1908 and James in 1912 and became connected with the State Architect's office—Charles serving as designer for thirteen years and James as assistant State Architect for eight years in association with Mr. George B. McDougall, our State Architect.

During those years many fine buildings were executed by the State office. Following this came the school building program of 1920 for the City of Sacramento which was so splendidly executed. Then followed a great deal of work throughout Northern California.

Charles attends to the design while Jim, as we all call him, is the executive. Charles has the quiet manner and personality of the student and it is a treat to sit in his study and run over his collection of illustrations of the work of other men thinking much the same as he himself. Discernment of the good things following serious effort and acknowledgment of their merit is an outstanding characteristic which quickly begets serious thought and effort on his part. So it is quite apparent in a measure why the work of Dean and Dean has become noteworthy.

The mutual regard and affection each holds for the other is the fundamental reason why complete interpretation follows the design in

PALISADE CLUB HOUSE, PLACER COUNTY, CALIFORNIA
Dean and Dean, Architects

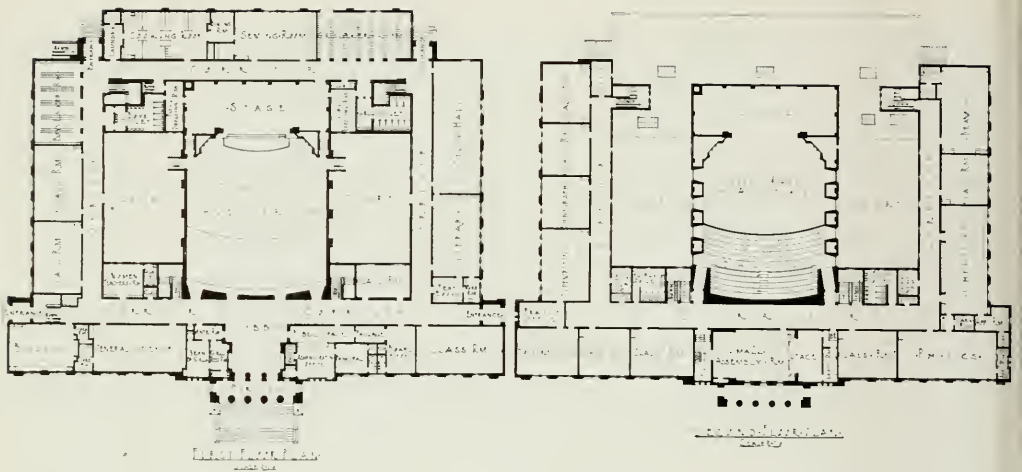
Y. W. C. A. BUILDING, SACRAMENTO
Dean and Dean, Architects

the execution of the work and why appropriate materials are chosen which establishes and fixes the character of their work. Credit for this is surely due Jim, whose personality is no less delightful but may be a little more rugged than that of his brother's.

Fearful that this writing may assume the nature of an obituary notice, a word or two regarding their work will not be amiss as that really is the purpose of this article. Their houses are homes—not residences. A charm prevails or mantles them with an air of refinement which never tires. Simplicity in form and detail is most apparent both in house and garden and such versatility in execution in the work of modern periods from the Colonial to the modern Spanish. Bits of interest sparkle here and there indicating devotion to each problem as it came to them for solution.

Then there is their school work which is a pleasure to visit and study. Brick or plaster walls with their tile roofs have been handled in conjunction with the technique of school organization and child hygiene in such a way as to enhance and make them attractive to those who occupy the buildings. Gardens, lawns, shrubs, trees and fountains have been worked into the projects in such a way as to recall their treatment of homes. And I believe there could be no better preliminary training to building schools than that of serving as the architect of homes of men and women of good taste, educa-

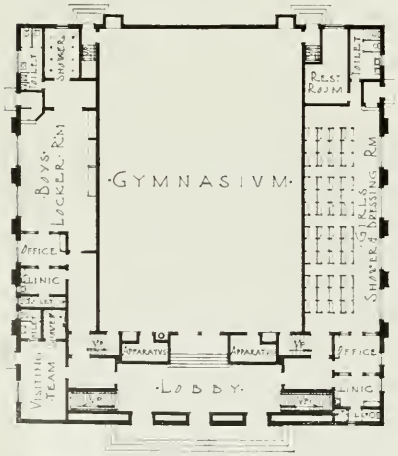
SHASTA UNION HIGH SCHOOL BUILDING, REDDING, CALIFORNIA
Dean and Dean, Architects



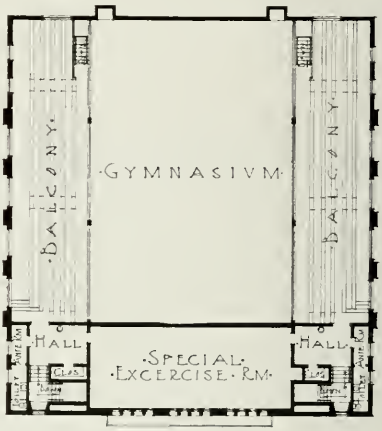
tion and genuine refinement. For here is an excellent example of the architect applying his home building training to that of school building. There is quite a little touch of home to all of them and it is a pleasure to discern it and note as well the absence of hard institutional lines and impressions.

It is worth a good deal to spend an hour or so in and around the Sacramento Auditorium. The exterior is done with a very fine brick varying in color, also terra cotta and artificial stone, surmounted with a mottled tile roof. The building is in the center of a city block and is guarded with huge, sentinel-like trees of more than half a century growth.

The interior is planned for varied uses which the floor plans will disclose without enumerating here, but a really important invention in movable floor construction is incorporated in this building and it is the invention of James Dean. Briefly, it is as follows: the main arena floor, 78 feet in width by 113 feet in length, is so constructed that it can be raised and lowered at the stage so as to provide either a level



FIRST FLOOR PLAN



SECOND FLOOR PLAN

PLANS, MAIN BUILDING AND GYMNASIUM, SHASTA UNION HIGH SCHOOL, REDDING
Dean and Dean, Architects

HART'S CAFETERIA, SACRAMENTO, CALIFORNIA

DEAN AND DEAN, ARCHITECTS

FIRE HOUSE FOR SACRAMENTO

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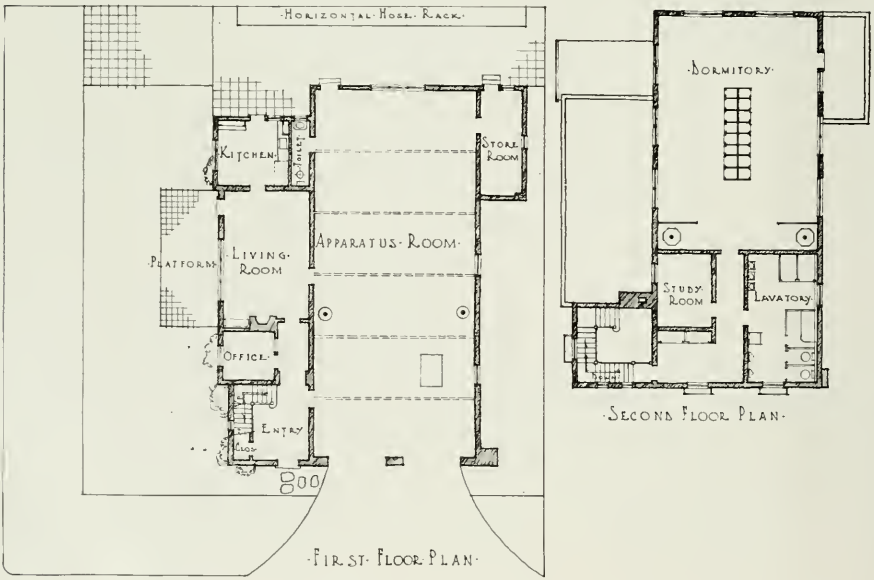

PLANS, FIRE HOUSE FOR SACRAMENTO

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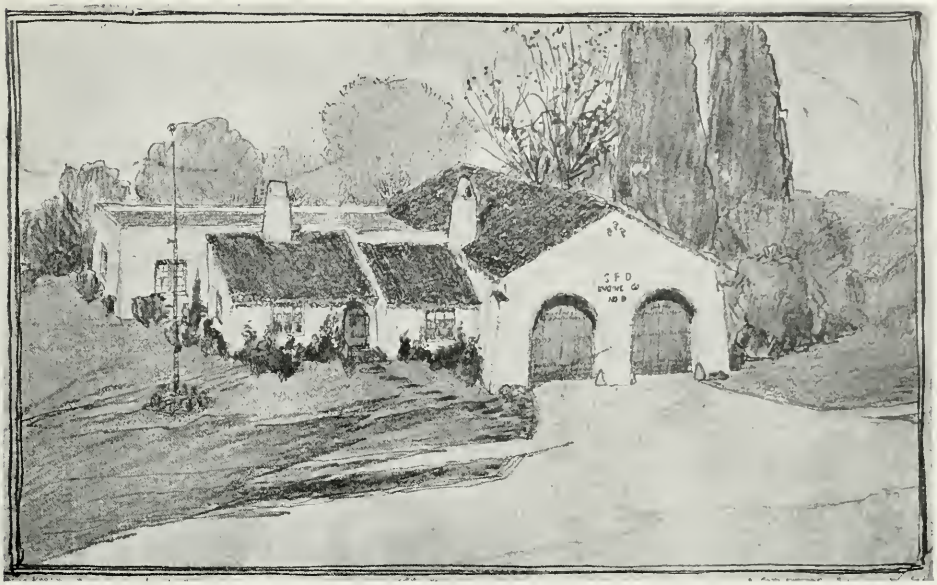
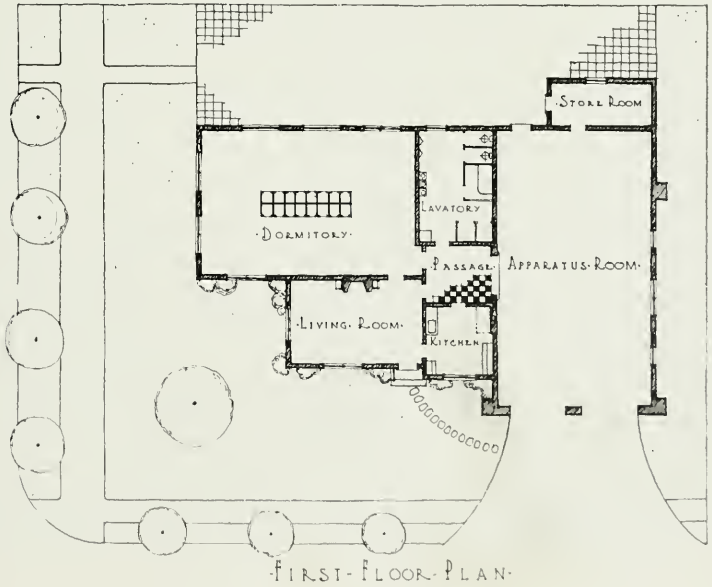


FIRE HOUSE FOR SACRAMENTO
Dean and Dean, Architects



PLANS, FIRE HOUSE FOR SACRAMENTO
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SACRAMENTO MEMORIAL AUDITORIUM, SACRAMENTO, CALIFORNIA

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Dean and Dean, Architects

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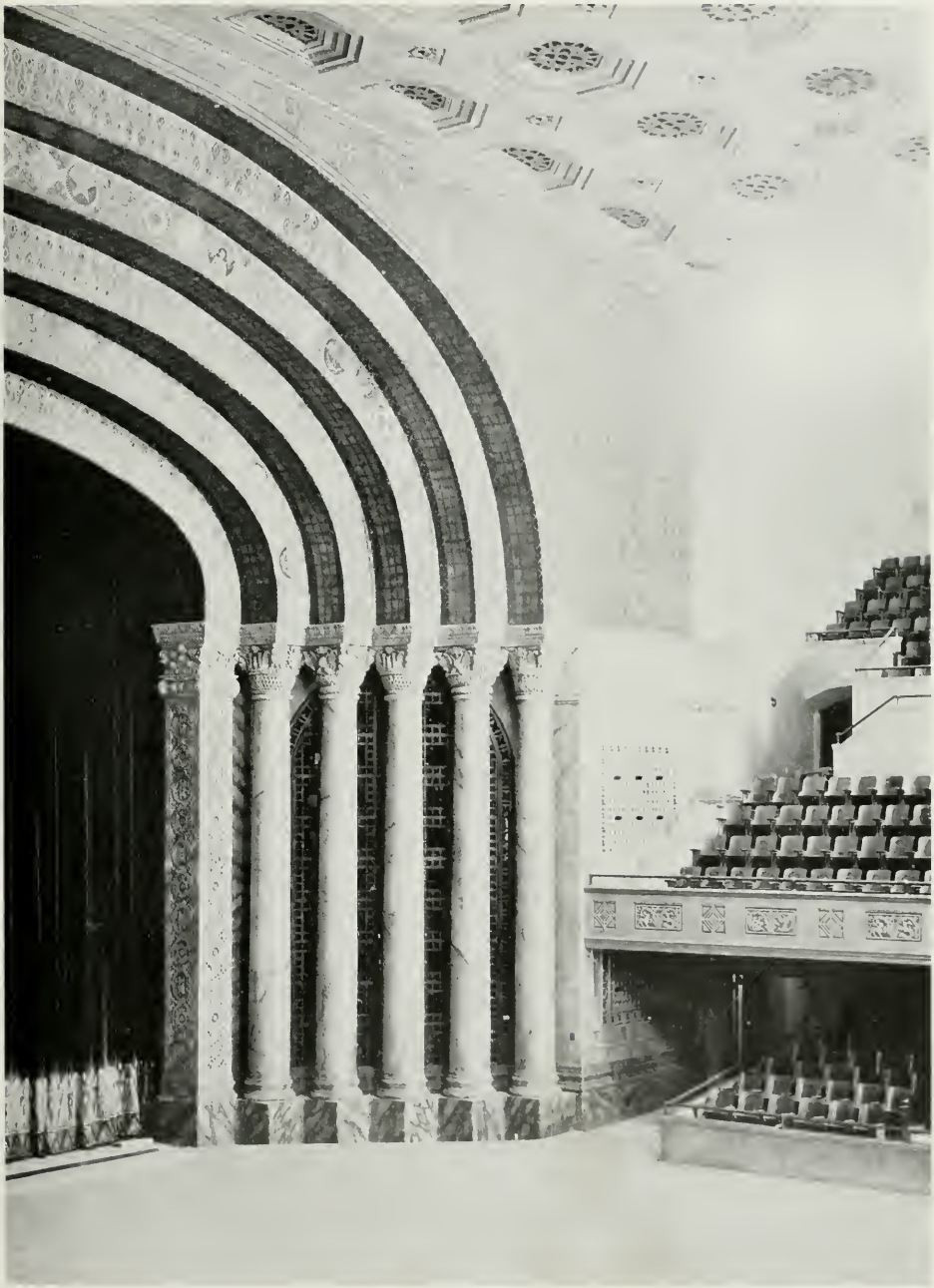

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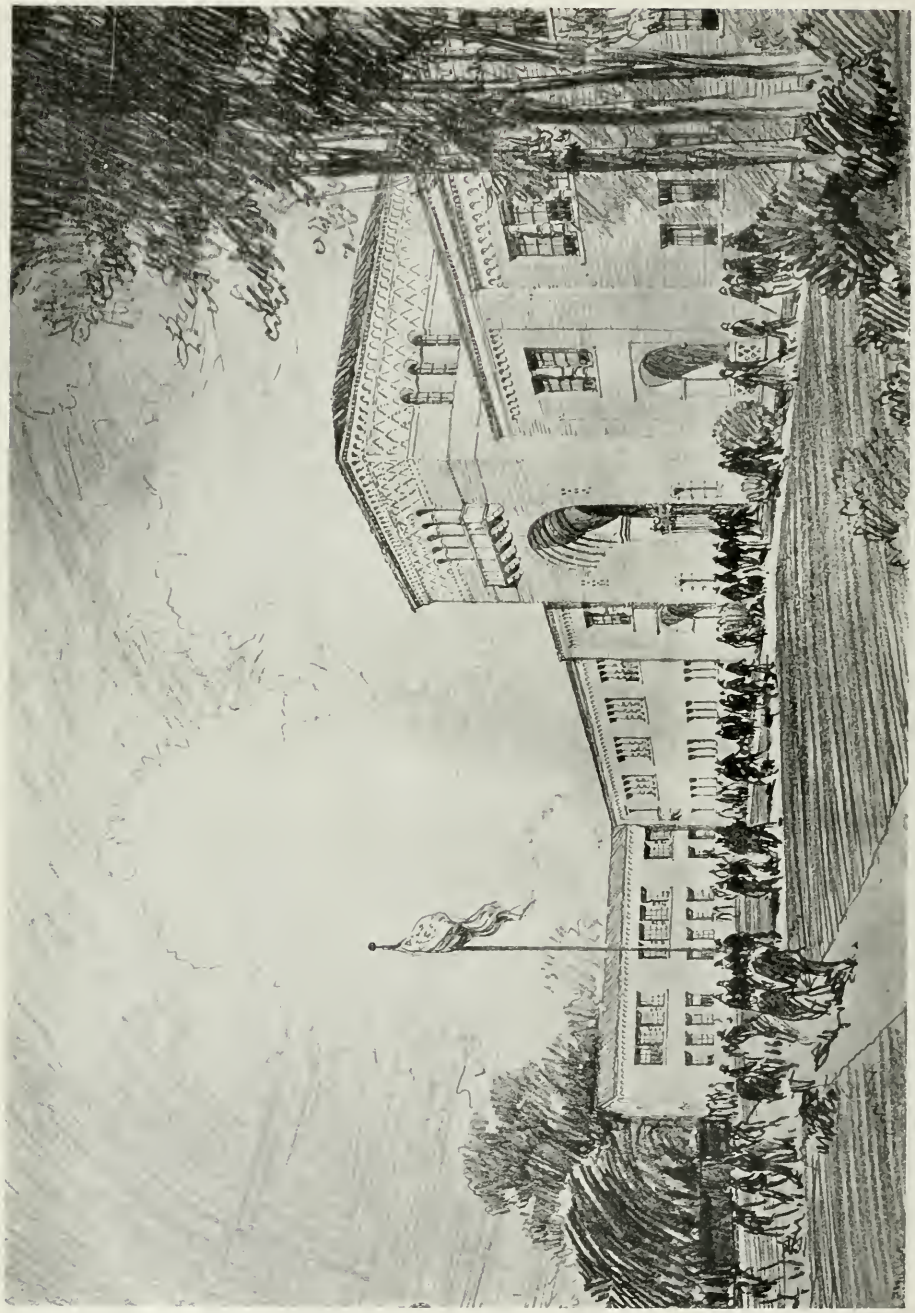


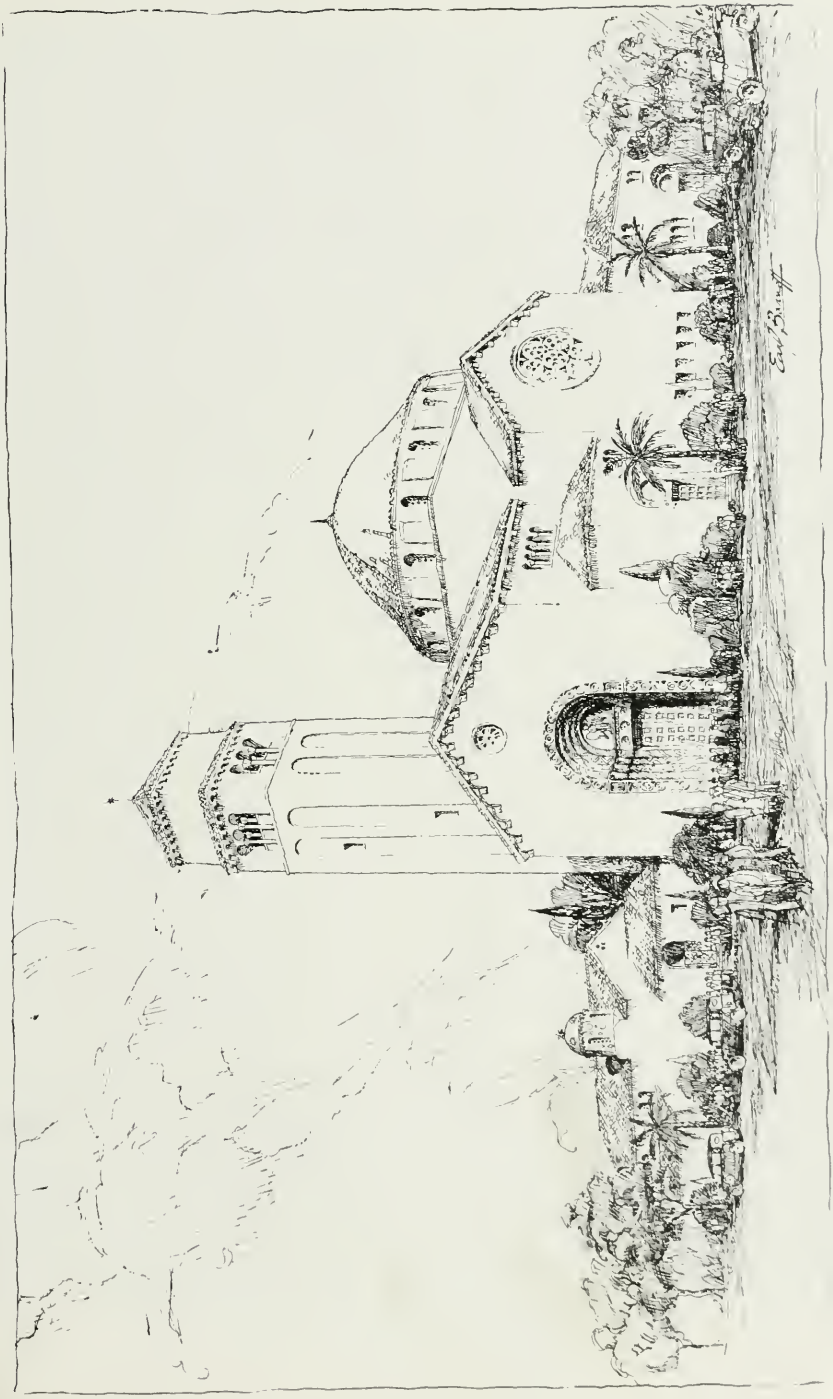
JUNIOR COLLEGE, SACRAMENTO, CALIFORNIA

DEAN AND DEAN, ARCHITECTS

DETAIL, JUNIOR COLLEGE, SACRAMENTO

DEAN AND DEAN ARCHITECTS

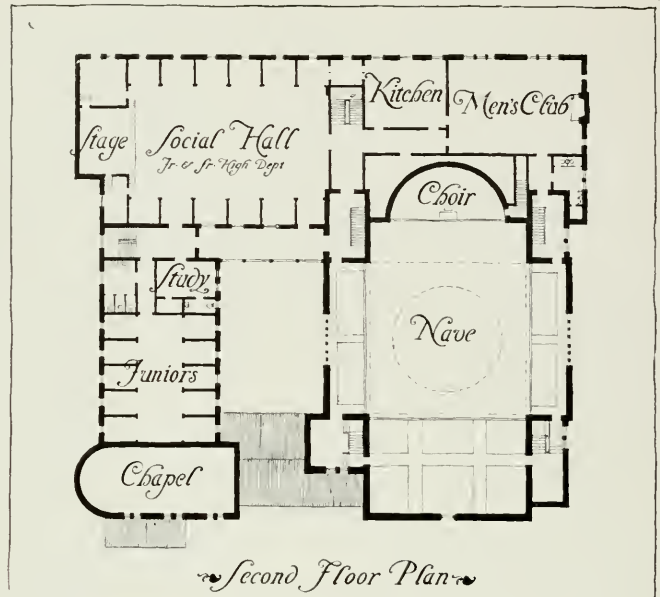
SWIMMING POOL CLUB HOUSE, LINCOLN, CALIFORNIA
DEAN AND DEAN, ARCHITECTS

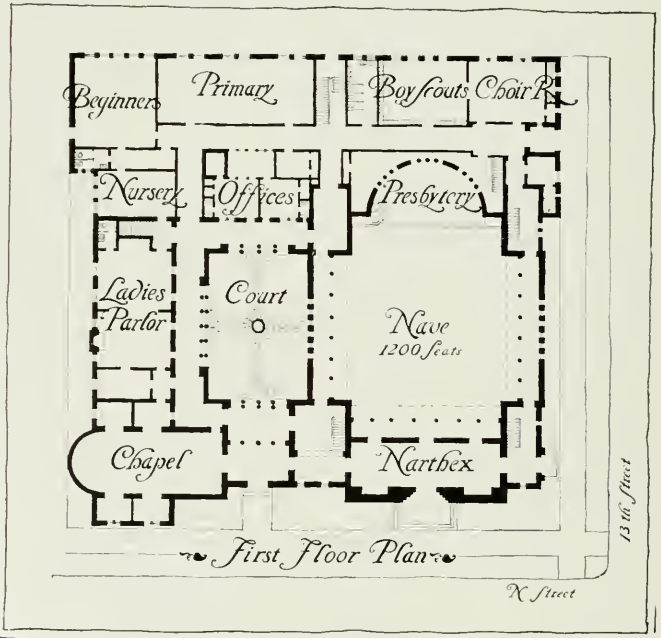


WESTMINSTER CHURCH, SACRAMENTO, CALIFORNIA

DEAN AND DEAN, ARCHITECTS

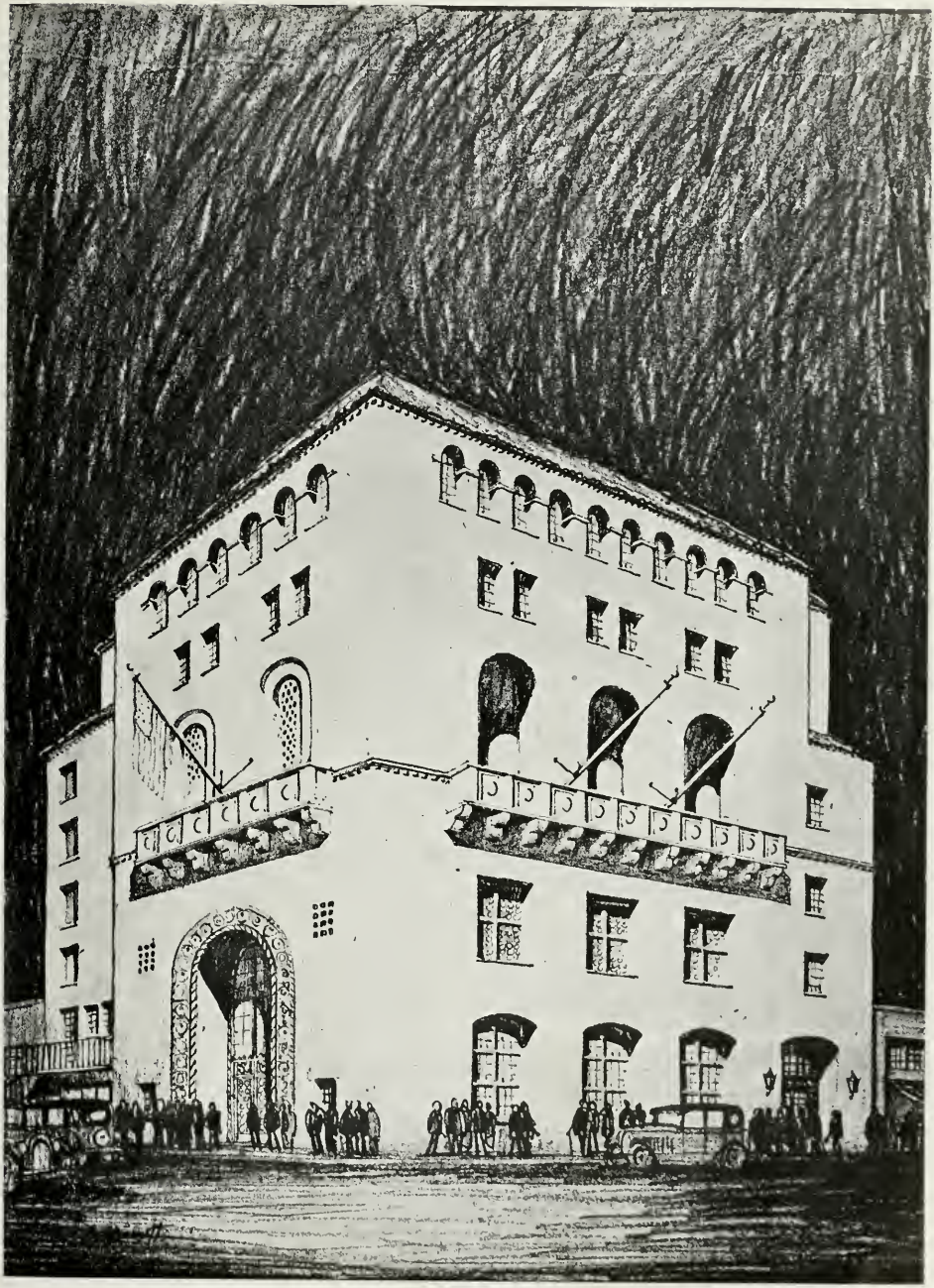
Campbell Construction Company, Builders





PLANS, WESTMINSTER CHURCH, SACRAMENTO

DEAN AND DEAN, ARCHITECTS



BANK AND CLUB BUILDING, MARYSVILLE, CALIFORNIA

DEAN AND DEAN, ARCHITECTS

floor for dances, shows, ceremonials, etc., or a sloping floor when the building is used as an auditorium proper.

The floor drops 3'x6" at the front end and raises 6 inches in the rear, making a total of four feet. When in a horizontal position the floor is on the same level as the stage and the area over the Orchestra Pit is covered with sections of flooring with the footlights arranged to disappear and the space over them covered, thus adding the stage to the total available level area.

The main arena floor is supported on five steel trusses with two cross trusses at front and rear, approximately 16 ft. from each end at the points of support in the rear, and at the location of the lifting machinery at the front. On the steel trusses is a laminated floor 4 inches thick made with 2x4's on edge, on top of which the finished maple flooring is laid.

The lifting machinery consists of two sets of twin hydraulic jacks connected together and operated from the same machinery. Supports under the trusses are so arranged that the load is never on the jacks except during the actual time of raising or lowering. Length of time required to raise the floor is approximately 7 minutes.

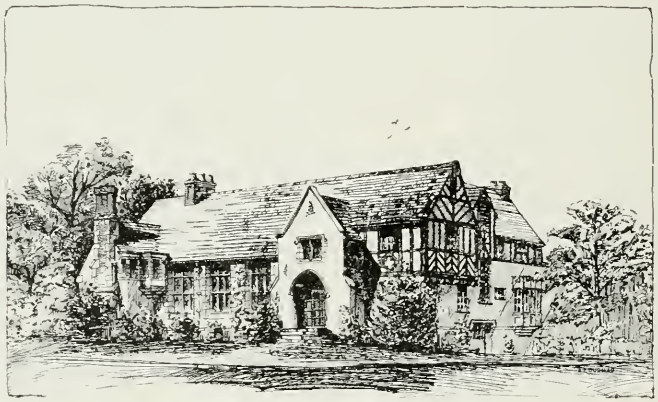
This is decidedly a great contribution to auditorium planning and building.

It is a pleasure and a privilege to pay tribute to these two men of our profession and to their work. Limitation of space and their own good sense precludes more than a mere mention of what they have done as well as a keen realization that the work of the past and present serves but as stepping stones for that of the future. This we all look forward to with a great deal of pleasant anticipation, knowing full well that there will be many joys in the realization.

RESTRICTED BUILDING HEIGHTS

W. P. Day of the architectural firm of Weeks & Day of San Francisco, is quoted by a Los Angeles daily newspaper as declaring that the height of a city's office buildings determines the size and character of its business district, and that the height limit ordinance of Los Angeles is giving that city a distinctive character.

It is gratifying to know that the designer of some of San Francisco's tall buildings can see merit in the restriction of height of buildings in Los Angeles, says the Southwest Builder and Contractor. The skyscrapers of the Bay City are frequently pointed out by those who concede no virtue to anything that is done in Los Angeles as evidence of the superiority of San Francisco. As a matter of fact one of the potential factors in the growth and development of Los Angeles has been the height limit imposed upon structures. It has given, as Mr. Day says, a distinctive character to its great central business district. The impression made upon newcomers by block after block of splendid buildings and the absence of unsightly and tumbledown shacks in the heart of the business district is most favorable because of the sharp contrast which Los Angeles offers to many cities in which no restriction on height of buildings prevails.



WESTMINSTER HOUSE, BERKELEY, CALIFORNIA
W. H. Rateliff, Jr., Architect

Aspects of MODERN ARCHITECTURE

By Irving F Morrow - Architect

I ASSUME that the art with which the greater part of you are most familiar is the art of painting. Perhaps I can get into my subject most readily, then, by imagining an analogy between painting and architecture. I know that analogies prove nothing, but they sometimes jolt us rather rudely into seeing familiar things in new lights; and for that reason I have a fondness for drawing unexpected, even fantastic ones.

Suppose, then, that public and artistic fraternity alike expected that your every work of drawing and painting must be conceived and executed with reference to some past achievement. Suppose you knew that, on finishing a work, the first question which would be asked would be not, What is it supposed to represent? but What style is it in? Suppose that every painting you undertook must be recognizably and authentically Pompeiian or Italian primitive or Dutch, or Barbizon, or what not. Suppose that, though you were interested in aspects of San Francisco, your pictures had to conform to standards previously set by cities of, say, Claude Lorrain; or though you rejoiced in the peculiar poetry of redwoods, you could only render them with an eye on irrelevant trees by Gainsborough; or though you were faced by a sitter for a portrait, you must give your principal attention to what Titian or Velazquez or Rembrandt had felt when confronted by people you had never seen. Suppose new and significant inventions in paper were not available unless faithfully imitating approved makes of past manufacture; that steel pens must be discarded for the more authentic quill; or that Blaisdell pencils were taboo because the lead is surrounded by wrapped paper instead of the familiar wood. I think that you would end, if you had not already begun, by feeling that, if the art of painting were no more than a pretext for erudition instead of a means for the spontaneous expression of personal feelings, it would hardly be worth the serious attention of active people.

Now I do not hesitate to declare frankly at the outset my conviction that the art of architecture as popularly conceived and frequently practiced today is a concern unworthy of the attention of people aesthetically and intellectually adult. It has become a sort of intellectual display, a pottering around with relics, a game played according to archaeological rules. Architecture is indeed closely bound up with science; but the only science with which it has properly any business is not archaeology, but engineering.

It is well for even the most rambling discussion to proceed on the basis of well defined premises, and so I might begin with some consideration of what I mean by modern architecture. I have no intention of formulating one of those very literary definitions which are printed on cards with decorated initials and framed to hang in vestibules; but we can at least establish some things which are and some which are not meant.

To begin with, it is not a matter of chronology. All contemporary architecture is not by any means modern in the sense that I mean. In fact, San Francisco is full of recent and new buildings, but it contains not over a handful which are modern in any real sense of the word. People sometimes think that because outside conditions impose unfamiliar proportions on skyscrapers, all skyscrapers are therefore expressions of the modern spirit. The truth is that with conspicuously few exceptions their proportions are merely of necessity accepted, and the conscious design which goes into them is tortured out of some irrelevant and contradictory past.

Nor do I by modern architecture mean merely eccentric architecture. Obviously the mere fact that forms are queer and unprecedented does

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Outline of a talk before the San Francisco Society of Women Artists.

Mr. Morrow is member of the firm of Morrow & Morrow, Architects, San Francisco.

not mean that they are materially or psychologically appropriate.

When I say "modern architecture" I am not thinking of any particular forms, formulae, or "style." I mean an expression which has, spontaneously, entire contemporary fitness. Copying inappropriate manifestations of current design would have no more significance than the copying of past ones which is so universal.

The question, What is modern architecture? leads even further back to the more basic question, What is architecture?

Architecture develops under the impact of three main factors.

First, there is structure. A building is a device for enclosing and covering space. It must be stable, hence assembled in accordance with definite physical principles—although, as I shall bring out later, different principles have been used at different times.

In the second place, there is the aesthetic element. And here I wish to emphasize the very important fact that, contrary to popular belief, this does not necessarily mean decoration. A building comprises essentially volumes enclosing space, surfaces bounding those volumes, and the necessary openings therein. Any manipulation of these volumes, surfaces and openings with a view to giving the building one appearance rather than another is an aesthetic consideration. A building may possess a high degree of aesthetic interest and importance without the addition of decoration at all.

Lastly, there is the impact of society on architecture, which we call the program; in other words, what we build. Different times and places have built structures for very different purposes.

In practically all past ages, important architecture has been of piece-masonry construction. That is to say, buildings, whatever the principles guiding the assembling, have been built up by the piling up of pieces of stone, brick or other natural or fired materials, generally with some kind of plastic mortar filling the small spaces between them. Work has been executed by a predominantly hand technique. Styles have resulted from the unconscious workings of material necessity and prevailing psychological bias. We conceive of "styles" today as abstract decorative vocabularies, unrelated to the conditions which brought them about, to be donned or doffed at will. Such an attitude would have been inconceivable to designers of past ages. When you go home to get dinner it never occurs to you to discuss whether you shall prepare a mediaeval French meal or a Dutch renaissance one; a large choice of foods is open to you, but you just get dinner. Or when you buy an automobile you let no decorator advise that it be Roman or Louis XIV. You unquestioningly pick the most modern looking and efficient car your means permit. Just so it never occurred to an eleventh or twelfth century designer to debate whether he was going to build a Romanesque or a Gothic church; he just built a church. Styles were thus unconscious, universal, and slowly evolving. As to the program, there were times and places that gave prominence to civil buildings and monumental residences, but nevertheless the religious program may be said to have dominated to some degree the architecture of most past ages.

On all of these points present conditions are significantly at variance with past.

Modern construction characteristically uses an absolutely novel principle—the articulated frame, in steel or reinforced concrete. The typical structural unit is two columns holding a beam. Of course beams resting on columns had been used from time immemorial; no structural device is simpler or more universal. The significant modern innovation is that, whereas in past ages the beam merely rested on the columns and the panel was subject to distortion and even toppling over under pressure from the side, today the joint is by one device or another stiffened so that the panel is rigid. This tying of the frame, coupled with the superior structural efficiency of the materials in general use, means that one of the most conspicuous characteristics of modern structure is a startling reduction in the thickness of the members used.

Consider St. Peter's at Rome. The dome comes down on four roughly triangular piers of practically solid masonry. I do not remember the exact figures, but I believe that the hypothenuse of each of these triangles is approximately forty-five feet. In other words, a fair bungalow could be inserted into one of these piers. If this structure were being built by modern methods, each of these huge triangles of masonry might resolve itself into a couple of columns four or five feet square set thirty-five or forty feet apart. But the significant, even sinister thing about current practice is that we would go on and wrap about these slight structural members a curtain of metal

lath and plaster in simulation of the form of the forty-five-foot masonry pier. This is what is known as furring. Furring is the curse of contemporary architecture, the flippant trick which robs it of seriousness and reality and vital significance. Until we can get back to a closer collaboration between architect and engineer and bring about a more reasonable relation between the appearance of a design and the method by which it is realized we will have nothing worthy of being called a modern architecture.

"Style" will not turn the trick. Besides, it is questionable if we shall ever again have a "style" in the very circumscribed sense of a closely-knit decorative vocabulary. Various circumstances typically modern—among others, ease of transportation and communication, and facility of pictorial reproduction—have led to a self-consciousness and diffuseness of interest hostile to that naive concentration which produced the historical "styles." Future work will probably always be more varied in its formal manifestations. But whatever developments occur, one very salient point remains to be noted; namely, the predominance of the machine technique over handicraft. It is common for people aesthetically inclined to profess abhorrence for this industrialization of the means of architectural execution. The fact remains that, whatever we think of it, we are inextricably in the toils of an industrial civilization, which makes the machine technique inevitable; and until we learn to use it our efforts will be abortive. It is true that the machine technique has produced frightful results. The reason is that, instead of accepting its principles and requirements, and designing for it, we have tried to make it imitate the familiar effects of hand technique. The result could be nothing other than falseness, sentimentality, cheapness and vulgarity.

The emergence of commercial, industrial and domestic architecture to the front rank is characteristic of the modern program. There has probably never been a period when as much attention was given to the design of ordinary dwellings as today. I regard this aspect of the present situation as a thing of great significance and fraught with great possibilities.

The logical result of all these changes which have come to bear on the current architectural situation is that a new aesthetic is demanded. The novelties of construction, technique, outlook, and program with which we are confronted simply cannot be reasonably dealt with and expressed by forms which developed out of entirely incompatible conditions. It is not a question of adapting old forms to new needs. Certain former requirements of construction, for instance, led to walls three or four feet thick and piers five or six or eight feet through. How can anyone sufficiently realistic to cope with modern problems talk of "adapting" such forms to a system of construction in which six-inch walls joining eighteen-inch columns suffice? Nothing short of a new aesthetic based on the new conditions and requirements will do. This means a complete re-orienting of habits of thought and feeling. It is an arduous task, but not for that reason any the less imperative. Einstein has introduced into physics ideas which will require the complete re-ordering of our physical attitudes and thinking, but this prodigious difficulty is no argument against the validity of Einstein's work, any more than it was formerly in the case of Newton's.

In practical things, which are the things that really touch us, the transformation is already taking place. I have already mentioned the matter of automobiles. We do not buy "period" cars. The only period acceptable is 1927, or at any rate the nearest to it we are able to get. We want an efficient machine, designed in a manner that expresses its efficiency, speed and comfort. Even one as well intrenched as Ford had to come to designing his cars more expressively. If archaeologists had had the designing of our automobiles we would be going along at eight or ten miles an hour in "buggies" overladen with gilded staff Empire ornament.

How is this new architecture to be attained?

To begin with, modern problems must be frankly stated and solved. Aviation would have gotten nowhere if designers had worked on pseudo-aesthetic imitations of birds. Once the problem was clearly formulated and the underlying principles recognized, it made rapid advance and developed a sort of aesthetic of its own as it went.

Then, architect and engineer must genuinely collaborate. At present structural work is generally handled essentially in one of two ways. Either an architect conceives a "design" and hands it over to an engineer to see if and how it can be made to stand up; or an engineer designs an inexpressive structure and calls in an architect to add useless ornaments. We must cease being scene painters and become builders. Architecture demands soundness; the plasterer

must be deposed from the position of master builder. That dualism is fatal which conceives a structure as an independent entity, with an equally independent "architecture" furred around it. Structure and design must coalesce to produce architecture.

One of our greatest difficulties arises when we begin to consider the specific forms to give our creations—or "style." As I said, our continuously evolving stylistic tradition has been broken. This means that we must consciously apply ourselves to what until a very recent past was an unconscious function. If we had suddenly to stop and think to breathe, we would fall into more or less ostentatious habits of breathing. To attempt to create a universal, authoritative style out of hand is ridiculous. I think that both the psychological and practical situations point in the direction of a broad geometrizing of form and a degree of conscious abstention from ornament. In other words, while tradition is going through the throes of re-crystallizing, we can afford to eschew the superfluous and do a little playing around with essentials. A diet may prove good treatment for our recent stylistic indigestion.

A new style cannot be conjured up by either sorcery or will power. It will gradually emerge as the result of the sincere but inconspicuous efforts of a multitude of designers devoted to the honest solution of every phase of their problems. If we will close our books and open our minds we shall awake one morning astounded to discover that we have a modern architecture.

Important Amendments to
CALIFORNIA STATE HOUSING LAW

A NUMBER of amendments to the California State Housing Act made at the last session of the California legislature were published in this magazine last month. Due to lack of space other amendments were omitted and are given herewith:

Section 26 is amended to permit the construction of a duct of a specified area in lieu of a passageway to an inner court. The first paragraph of this section as amended now reads as follows, the new matter being indicated by italics:

"Section 26. Every inner court, including inner courts bounded on one side for their entire length by a lot line in an apartment house hereafter erected shall b eprovided with a horizontal intake at the bottom of such court. Every such intake shall always extend directly to the front of lot or front of rear yard or to a side yard or to a street or to a public alley or public park. Each such intake shall consist of an unobstructe dduct or passageway having a minimum width of 3 ft. in all its parts and a minimum height of 6 ft. 6 in. *In lieu of such passageway there shall be an unobstructed open duct to contain an interior aggregate area of not less than nineteen and one-half square feet, and in no dimensions be less than three feet and covered at each end with a wire screen with a mesh of one-half inch in diameter;* provided, however, in case the inner court in an apartment house does not extend below the second floor level, then each such air intake may consist of an unobstructed open duct or ducts, constructed of materials as hereinafter set forth and contain an interior aggregate area of not less than 10 square feet, and in no dimensions be less than 12 inches, and covered at each end with a wire screen with a mesh of one-half inch in diameter."

The last paragraph of Sec. 26 is amended to read as follows, the new matter being indicated by italics: "The provisions of this section shall not apply to apartment houses and hotels of not more than two stories in height *from the lowest floor which is used for living and sleeping apartments.*"

Section 31 is amended to permit the ventilation of bath and toilet rooms and kitchens in fireproof apartment houses more than 4 stories in height by an exhaust system. As amended

the last paragraph of this section now reads as follows:

"In a hotel, water-closet or shower compartments, bath, toilet, kitchens, sculleries, pantries or other rooms used for cooking, storing or preparing of food, general amusement rooms, reception rooms, public dining rooms and general utility rooms, and in a fire-proof apartment house more than four stories in height the water closet compartments, bath or toilet rooms, general amusement, entertainment or reception rooms, and general utility rooms in lieu of windows may be ventilated by an exhaust system of ventilation installed, constructed and maintained as hereinafter prescribed by section 60 hereof."

Section 36 is amended to require one sink in every dwelling, paragraph three being changed to read as follows: "Every dwelling hereafter erected shall be provided with one water closet *and sink* for each family living therein."

Section 45 is amended to require two means of egress in apartment houses having more than four apartments above the first floor and in hotels having more than six guest rooms above the first floor, the first paragraph being changed to read as follows:

Sec. 45. Every apartment house hereafter erected, two or more stories in height and in which there are more than four apartments above the first floor thereof, and every hotel hereafter erected, two or more stories in height and in which there are more than six guest rooms above the first floor thereof, shall be so designed and constructed that every apartment in the case of an apartment house, and every guest room in the case of a hotel, shall have not less than two means of egress, either by stairways or fire escapes, constructed in accordance with the provisions of this act. Such means of egress shall be accessible from every apartment or guest room, either directly or through a public hallway, and so located that should one egress be or become blocked, the other egress shall be available."

Section 48 is amended to require that the stairway from the topmost story to the roof shall be not less than 2 ft. 6 in. in width. The first paragraph now reads as follows:

"Sec. 48. In every apartment house hereafter erected, designed and built to accommodate three or more families above the first story thereof, and in every hotel hereafter erected more than two stories in height, the stairway nearest to the main entrance of the building shall be carried to the roof level and shall give egress to the roof through a penthouse or roof structure if the pitch of the roof makes it practicable to construct such penthouse or roof structure with safety to the occupants that may have occasion to use such egress, otherwise in such buildings there shall be constructed a scuttle in the public hallway over the stairway. *The stairway from the topmost story to roof level shall not be less in width than two feet six inches.* The scuttle shall not be less than two feet by three feet in area and shall be cut through the ceiling and the roof."

Section 49 is amended to require a ceiling height of 8 ft. in public halls and corridors. It now reads as follows:

"Sec. 49. Public hallways and corridors from stairways shall be measured in the same manner as the stairways and be not less than three feet six inches in width, *with a ceiling height of not less than eight feet, measured from the finished floor to the finished ceiling.*

"This section shall not apply, however, to furred beams or occasional structural beams with a minimum height of seven feet, six inches."

Section 56 is amended by including in the sixth paragraph the words "and hotel" following the words "apartment house" in the first line and the following two paragraphs are substituted for the seventh and last paragraph of the section:

"The provisions of this section as to air intakes shall not apply to apartment houses and hotels of not more than two stories in height from the lowest floor, which is used for living and sleeping purposes.

"Every vent shaft by this act provided for a dwelling, hereafter erected, shall be not less than eighteen inches in its least dimension and shall be open and unobstructed to the sky."

Section 58 is amended to require vents to gas water heaters both in existing buildings and in buildings hereafter erected. Two new paragraphs are added to this section as follows:

"Every gas water heater, or oven of gas range, installed in a building hereafter erected, and every gas water heater in a building heretofore erected, shall be provided with a vent pipe which may be of sheet metal not less than two and one-half inches internal diameter, and in all cases connected to a vertical flue, vent or chimney leading to the outer air. Such vertical flue, vent or chimney shall be constructed of

(Concluded on page 110)

The EARLE C ANTHONY Inc. PACKARD BUILDING San Francisco

Powers & Ahnden – Architects

Bernard R Maybeck Associate Architect

HERE is a building stalking a main thoroughfare in sport clothes; conduct which cannot but shock the good American sense of propriety. Not that we are nationally conspicuous for high seriousness. Our complaisance before the specious, the frivolous, even the flippant, is notorious. But we resign ourselves, after all, to a pathetic sense of duty. If there are sentiment and admirations we feel that right-thinking people are entitled to expect of us, why, hang it all, we'll have them; only let them be relegated to appropriate and showy occasions. Religion is all right on Sunday; there are people for whom Easter Sunday suffices. Now Architecture (with a capital A) is a form of Art (similarly panoplied), and as such should be encouraged, furthered, fostered, promoted, and all that. Meaning that the mass of ordinary buildings may be just built without thought of design, for which permissible negligence really important ones are to compensate by being cluttered with it to the point of impairment for use.

EARLE C. ANTHONY-PACKARD BUILDING, SAN FRANCISCO
Powers & Ahnden, Architects and Bernard R. Maybeck, Associate Architect

Thus arises the prevalent superstition that worth-while architecture must be a thing of grim seriousness, glorifying the Gospel according to the Best Examples in unsullied whiteness (sandblasted at appropriate intervals).

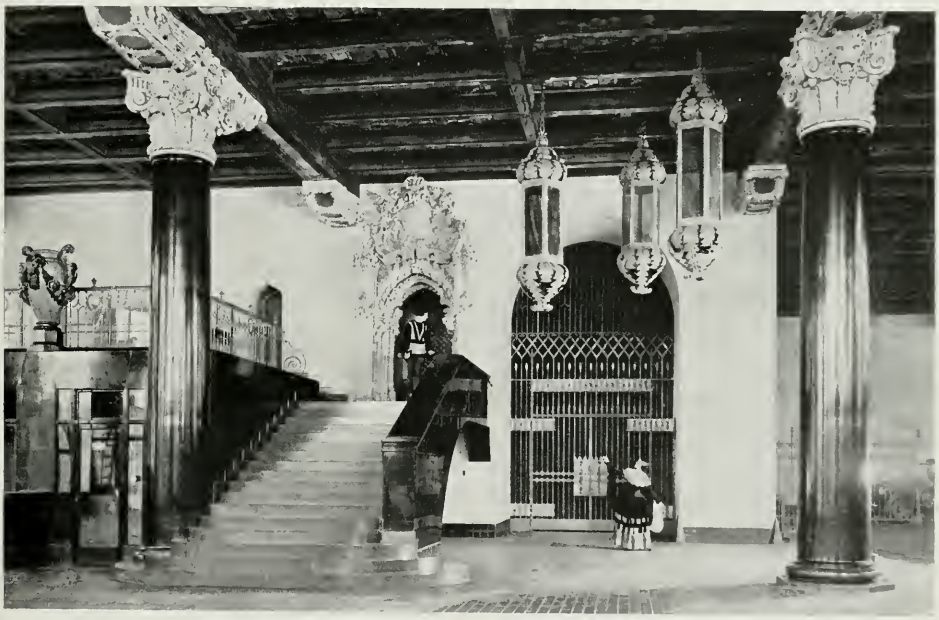
What do we do in the other arts?

When a man pretends that, outside of the daily newspapers, no reading satisfies him but Aristotle, Dante, Milton, and the Hibbert Journal, we know him to be devoid of literary insight and appreciation, if not an actual impostor. A musician who closes pained ears to the strains of Offenbach, Sullivan, Johann Strauss, Bizet and folk songs is probably an uncultured

snob. A designer composing a poster advertising, say, a toilet article, a health food, an automobile, does not transcribe plates of the Ravenna mosaics or the Sistine Chapel frescoes, with the idea that authority guarantees artistic quality. In the field of architecture only are whim and fantasy and the joy of sheer irresponsible creation excluded from polite consideration.

In the new San Francisco building for Earle C. Anthony, Inc., Mr. Maybeck has kicked over the traces, or spilled the beans, or whatever

Of course Mr. Maybeck makes not the slightest effort to conceal that he has peeped into his Fragments d'Architecture Antique. He is neither snob nor hypocrite. But he has turned to the sacred books with oh, what deliberately irreverent intent! I can imagine him with his Bible religiously transcribing pious texts to be put to the most shocking uses. The animating force in his building—and it really has one—is his own personality. He has shown himself a realist in clearly recognizing his problems as, essentially, a high-class commercial one; as I



EARLE C. ANTHONY-PACKARD BUILDING, SAN FRANCISCO
Powers & Ahnden, Architects and Bernard R. Maybeck, Associate Architect

figure you prefer that is not too damaging to his personal dignity. Years of labor by a self-conscious profession have gone to establish the tradition that when a building costs goodness knows how many hundreds of thousands of dollars it must exude high seriousness and humility before the Best Examples. "Piffle," suddenly says Mr. Maybeck, or words to that effect. "Is it only for the glory of Vignola that I have known the abandon of fifty-five or sixty on a good highway with no motor cop in sight?" And off goes the onerous robe of the High Priest of Art while he designs some well-calculated publicity for the Packard car.

said, one of publicity.

Meanwhile the public, unused to seeing Architecture with a capital A taken lightly, is left quite astray. It is confronted with a building which is obviously costly, but quite unlike a government building or a substantial financial institution. What does it all mean?

For those gifted with a memory as long as twelve years its whimsical pseudo-classicism, its black Belgian and red Numidian marble and green tile polychrome, its horticultural accessories, will seem like a flowering in worthy form of the generous promises of San Francisco's Panama-Pacific Exposition. It is strange

EARLE C. ANTHONY - PACKARD BUILDING, SAN FRANCISCO, CALIFORNIA

POWERS & AHNDEN, ARCHITECTS AND BERNARD R. MAYBECK, ASSOCIATE ARCHITECT

EARLE C. ANTHONY - PACKARD BUILDING, SAN FRANCISCO, CALIFORNIA

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EARLE C. ANTHONY - PACKARD BUILDING, SAN FRANCISCO, CALIFORNIA

POWERS & AHNDEN, ARCHITECTS AND BERNARD R. MAYBECK, ASSOCIATE ARCHITECT

that, despite all the contemporaneous palaver, we have quite forgotten the essential lessons of that really significant architectural achievement. The same people can voice husky sentimentality over the preservation of the disintegrating plaster Fine Arts Building and be virtuously shocked at the Packard building. Los Angeles, with a less academic outlook, might appreciate its qualities more fully. Or is it merely that lack of conviction would lead to a more indifferent tolerance? Whatever the cause, one feels that it would there encounter less resentment. In San Francisco Mr. Maybeck's creation is really a courageous performance; and it cannot fail to ease the way for future architectural adventurers. I. F. M.

Some THOUGHTS on INTERIOR DECORATION

By K Hope Hamilton

INTIMATE contact with the history of nations is recorded in ornamental design, increasing the range and pleasure of our cultural interest.

All the sermons are not in stones and books inspired by running brooks. One of the happy human faces of ornamental design was greatly influenced by Mohammed who conceived a religion whose tenets he ordered spread with the sword.

Mohammed left a very definite influence upon the history of ornamental design. Mohammed's pronouncement in the Koran against the making of an image of any living thing is responsible for the wonderful development of geometric decoration. The dictum of the prophet Mohammed, against the representation of all living forms, was not uniformly obeyed. In Persia the Persians continued to design the same animals which they had done for centuries which were woven in their textiles.

Mohammedan art is not something uniform but varies according to the adaptation of the refinement which characterized their victims in the many conquests and acquisitions of territory.

Inanimate geometrical forms had all the charm and beauty of the forbidden living forms. The purest expression of Mohammedan Art, however, was in the Alhambra, and here it is at the very summit of perfection of Moorish Art.

The supreme Alhambra speaks of the art of the Egyptians, of the grace and refinement of the Greeks, the geometrical combination of the Byzantines, Romans and Arabs.

The Moors followed certain fixed principles in their use of color, founded on observation of nature's law. The Moors employed upon their stucco work the primaries, blue, red and yellow (gold). The secondaries, purple, green and orange, occur only on mosaic dadoes, which produce repose from the more brilliant coloring above.

The color of many ornaments is found to be green; upon minute examination it is found that the original color employed was blue. This metallic pigment has become green from time.

In Moorish architecture the decoration arises naturally from the architecture, and constructive ideas are carried out in every detail of ornamentation, producing "a repose of which the mind feels, when the eye, the intellect and the affections are satisfied, from the absence of want."

* * *

OLD BLUE AS A MOTIF

The keynote of the decoration of a house should be the owner's individuality. In the present tendency to stress color effects in draperies, rugs, and furniture coverings, many homes have lost this through lack of the personal touch in the furnishings of rooms.

The value of the colors of old china as a motif is not generally recognized, but its soft color effects give a charming tone to a room. A cabinet of it dominates as does a case filled with books in rich bindings, against a dark background of wood. There is a pleasing blending of color and an intimacy of association in both.

Many are using the old things of our ancestors for furnishing their homes. In this they are preserving in the family their own precious heirlooms or, lacking enough of their own, are collecting the early work of the sturdy pioneers

who gave us our country—a spirit that is both patriotic and sentimental.

One fortunate family in Hollywood has a collection of old blue Staffordshire which came from an ancestor who was a merchant in the days when England was shipping so much of this chinaware to America. In an interesting and commendable way the dining room was decorated around this old ware. The new home, of an English country type, nestles against a California hillside, with a distant view of the Pacific across an open valley.

The dining room, opening from one end of a generous sized living room, is in soft cream enamel. A six-inch blue band, the exact shade of the blue in the china, extends all the way around the room, on a line with the tops of the doors and windows. Two corner cupboards are outlined with a narrow strip of the blue around the sash in the doors and on the panels below. Some of the old plates are hung on the wall and the rest of the collection shows to good advantage in the corner cupboards and on a side table. The rich blue of this ware, with its own soft cream background, is further enhanced by the soft cream and blue trimming of the room.

The furniture is mahogany and collected piece by piece as the owners found it in various antique shops. For only furniture and china that are both old harmonize perfectly. The windows of this dining room look out on a grass plot bordered with pink geraniums. Beyond this is the sloping valley, with the blue ocean in the distance.

The delight of this house lies in its combined setting and furnishing. They create an impression that is happy in the extreme. Best of all the children in this home are taught to like and appreciate grandmother's and grandfather's old Staffordshire and to cherish it as a reminder of their fine characters and worthy deeds.—A. R. R. in Christian Science Monitor.

* * *

CACTUS ADAPTED TO DECORATION

What could be more appropriate, in a season when the trend of design in interior decoration is futuristic, than to use with such ultra-modern furnishings the odd and angular cactus plants?

And what a romantic industry—that of transporting the thorns of the desert to the heart of the modern home! Nothing could be more indicative of the search for the unusual than this business of selling through the gift shops and department stores, as well as the florists, these quaint plants. In Asia, Africa, South America, Mexico and the western plains of the United States they and the aloe are garnered and to the artist there are decorative possibilities of great interest in all of them.

The cacti have grotesque shapes in amazing multiformity. They may be large, small, oval, flat with spines, without spines. Some are symmetrical, some are bizarre. They present enough choice of design to enable a decorator to choose one which has the appearance of having been made especially for the interior in which it is placed.

The colors are almost as various as the linear designs. This is surprising, for it seems credible that under the dust there are odd formations, but the color variations are not suggestive of the drab desert. There are delicate hues, misty pearls, rose tints, reds, deep greens, blue-greens, blue-grays.

Some cacti show tiny inch-long button formations, looking like small cushions, bristling with needles from which the hurried dressmaker has neglected to take the threads. There are compact and amazingly balanced little plants with pink-edged leaves; Medusa-like plants with long, curly locks; wee trees, about 7 inches in height, which are exquisite miniatures. There are plants with leaves specked in white and small ones triangular in shape with puffy stems.

As ornamental pieces these can be used in different ways. As single specimen plants they may be distributed like blooming tulips or cyclamen; they may be placed in ornamental bowls, just as narcissi or ferns are used, or they can be made very effective in miniature gardens placed on window sills or tables.

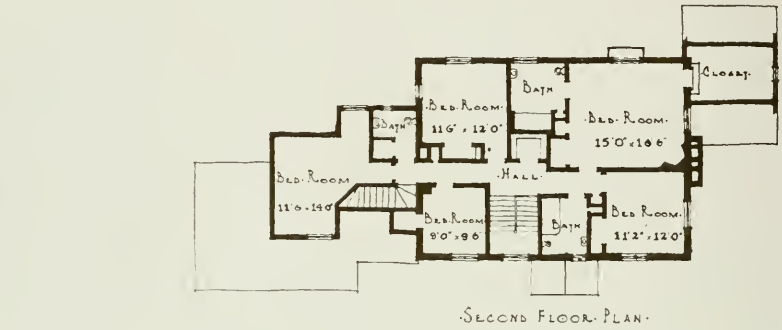
* * *

CORPORATION MAY PRACTICE

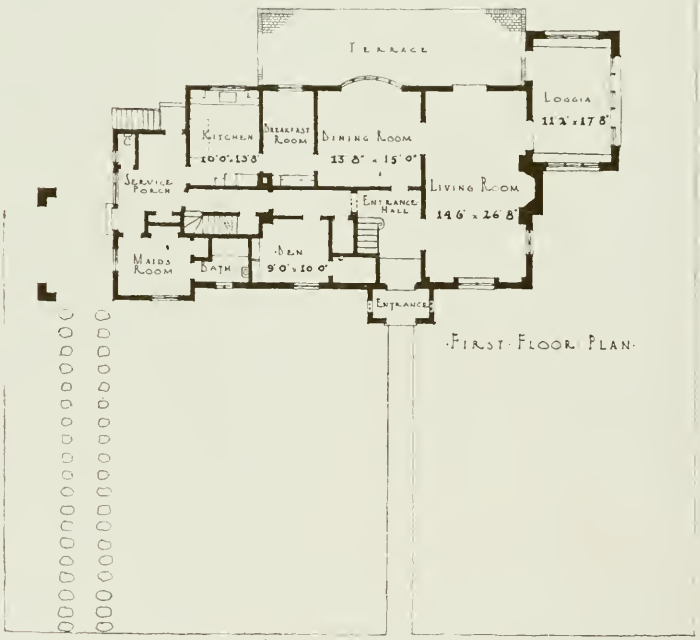
In affirming the ruling of the lower court denying a writ to exclude the Allied Architects Association of Los Angeles from practice of architecture and refusing an order to restrain it from proceeding with performance of its contracts with Los Angeles county supervisors for architectural service on an acute unit at the general hospital, the California supreme court declared that a corporation may legally practice architecture and that it is governed by the provisions of the law regulating the practice of architecture the same as an individual or firm. Further the supreme court held there was no technical irregularity in the incorporation of the association as was claimed by the plaintiff in the case.

HOUSE FOR MR. ROYAL MILLER, SACRAMENTO

DEAN AND DEAN, ARCHITECTS



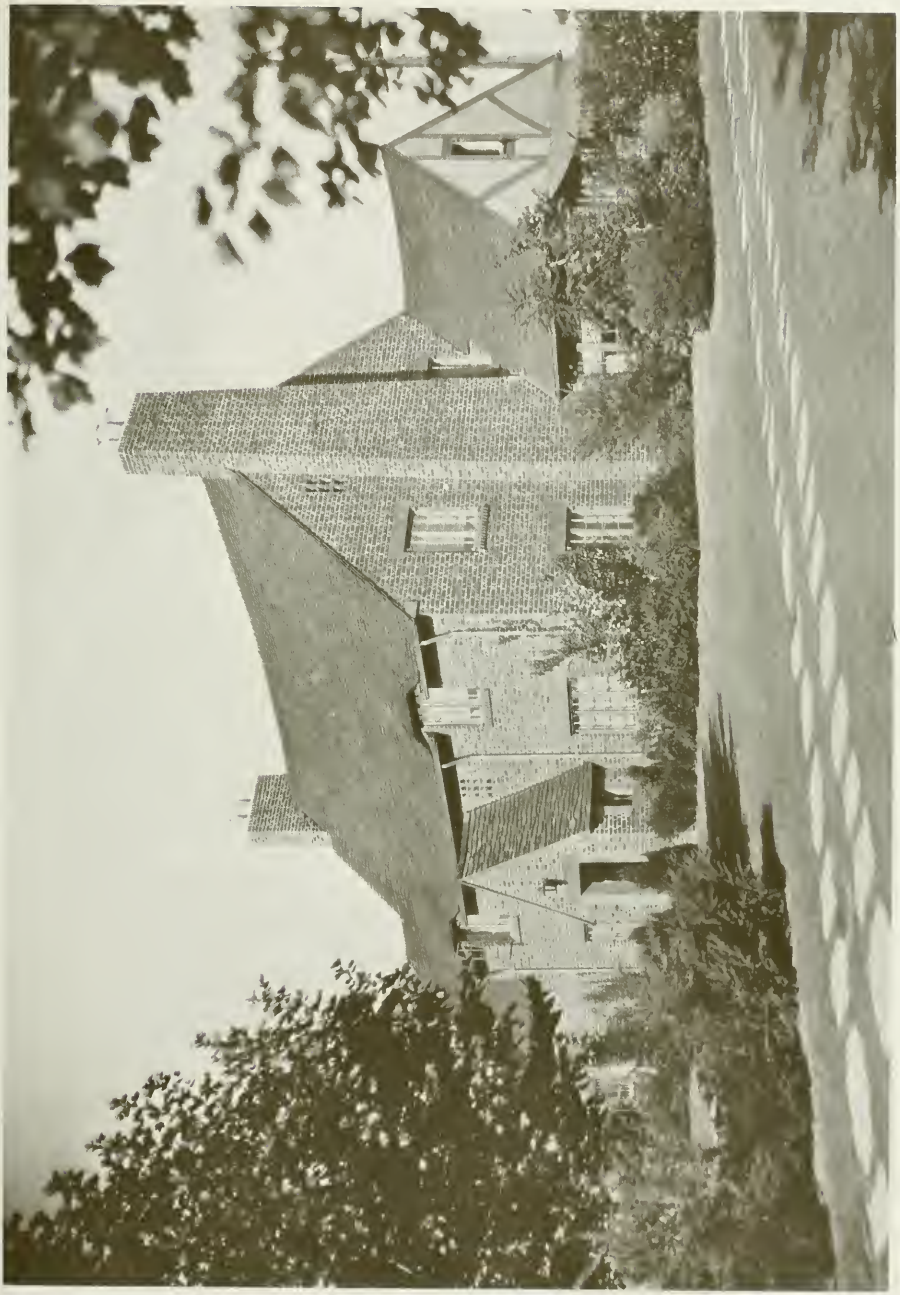
SECOND FLOOR PLAN



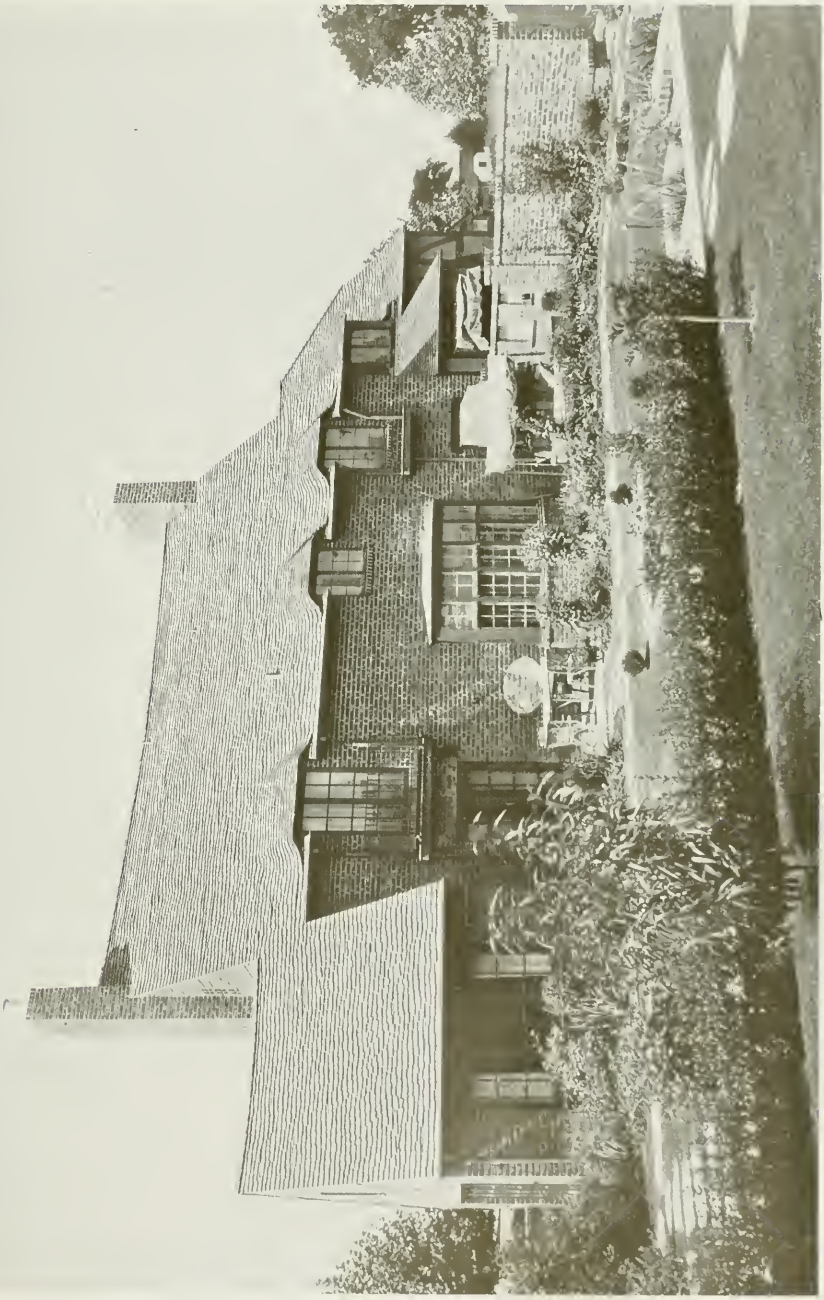
FIRST FLOOR PLAN

PLANS, HOUSE FOR MR. ROYAL MILLER, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

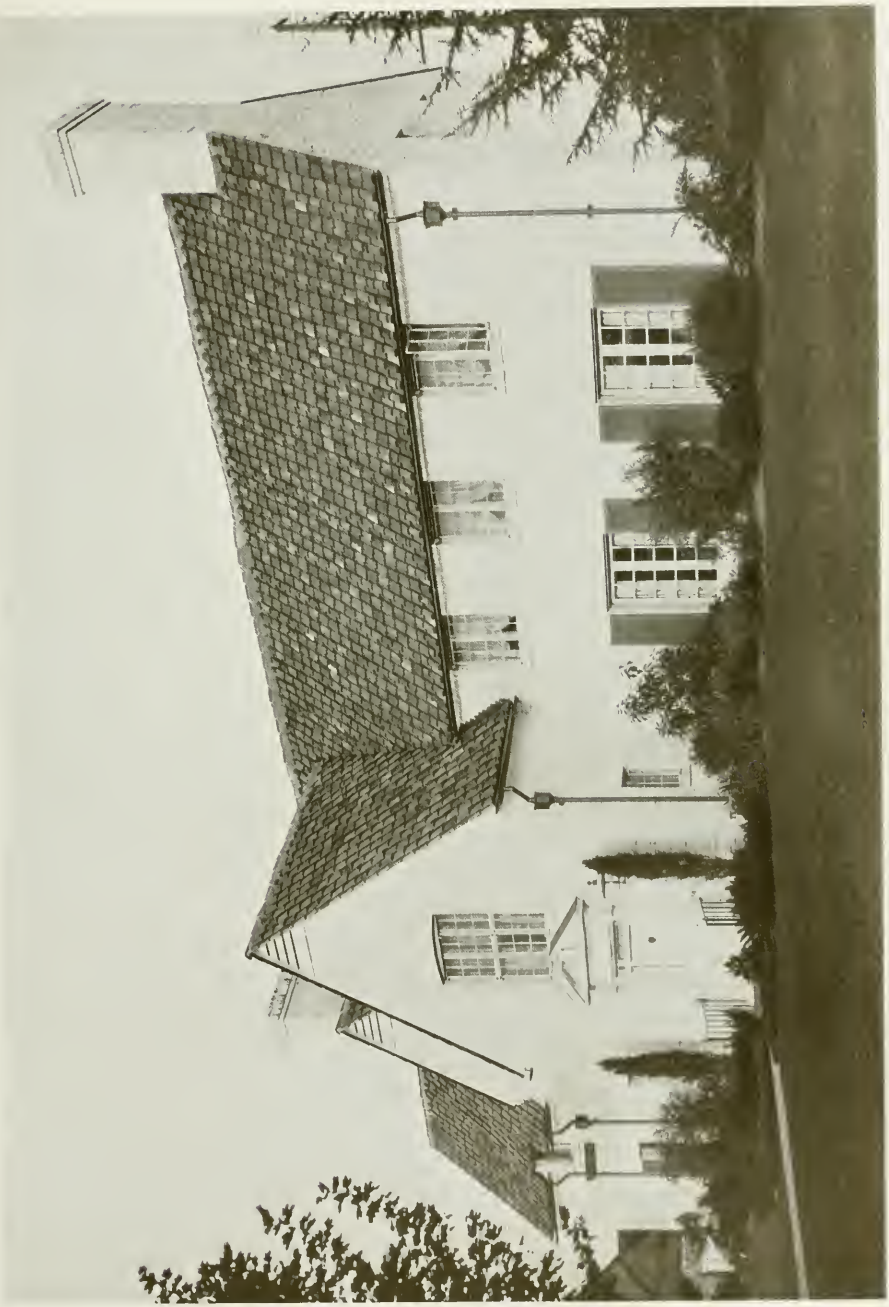


HOUSE FOR MR. ROYAL MILLER, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

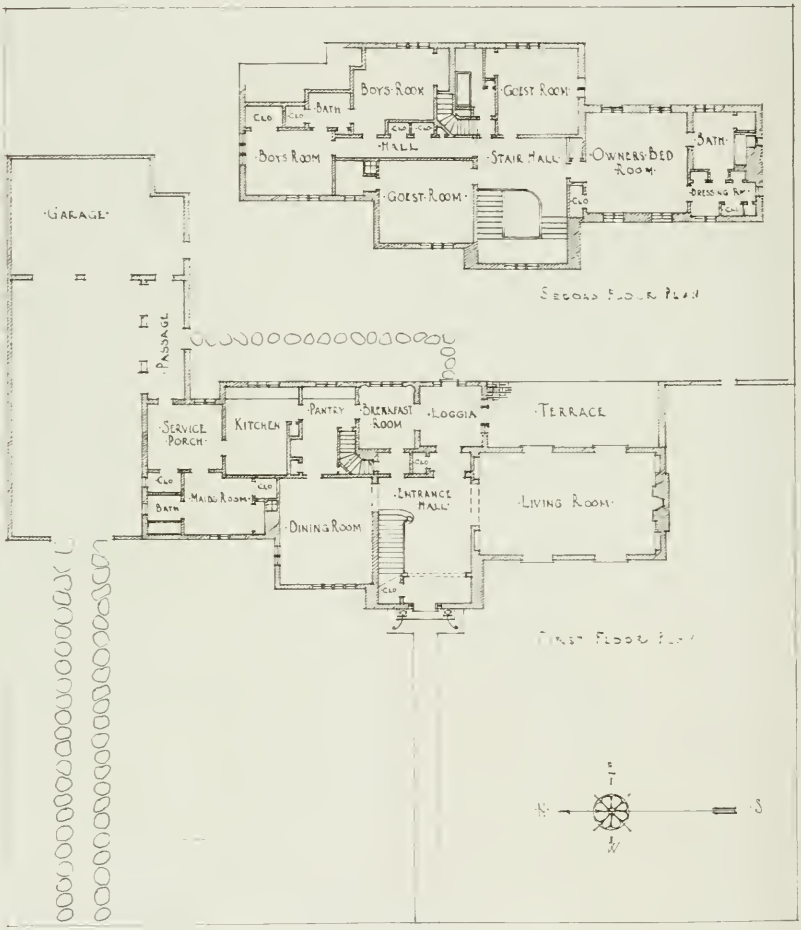


GARDEN, HOUSE FOR MR. ROYAL MILLER, SACRAMENTO

DEAN AND DEAN, ARCHITECTS



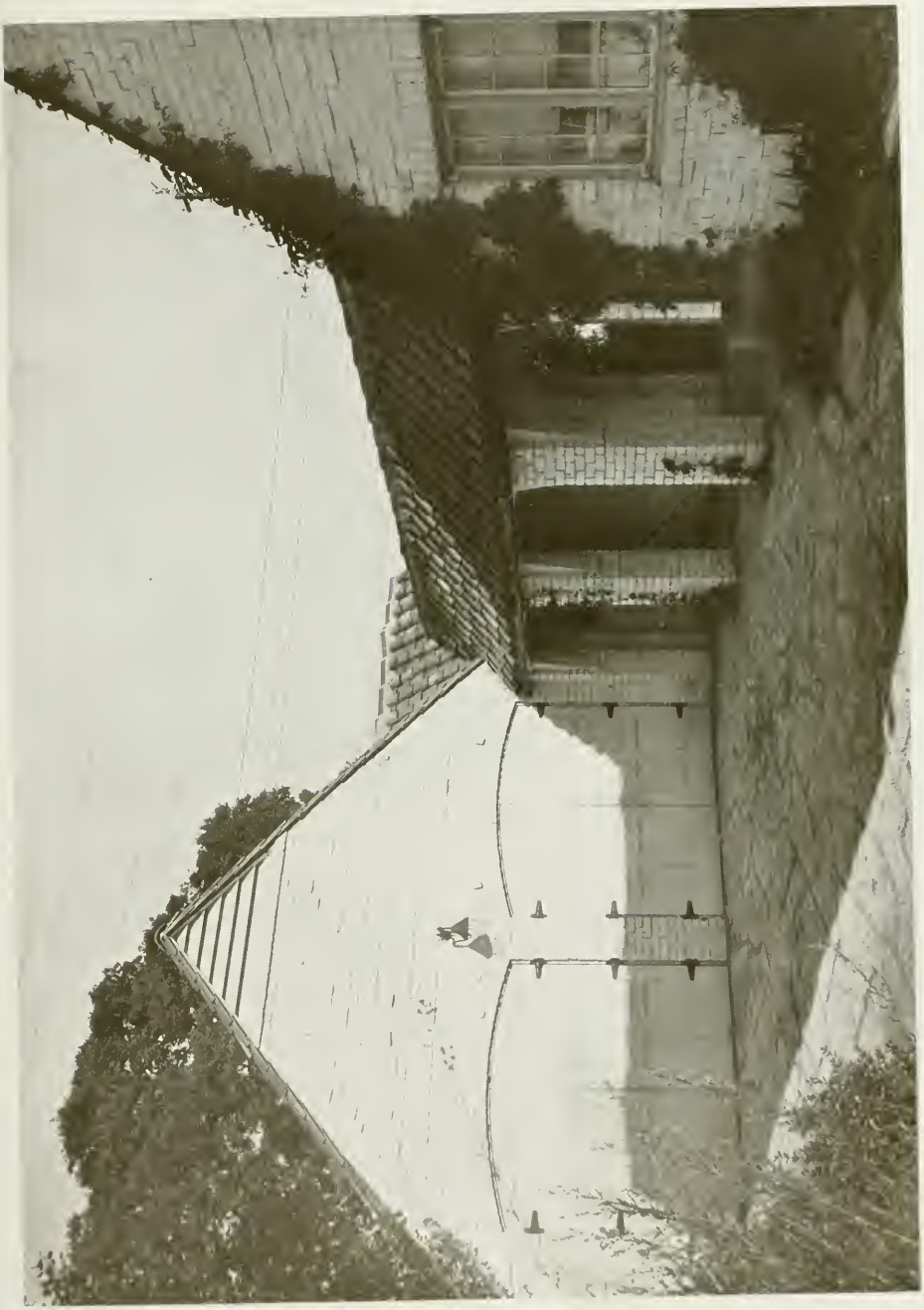
FRONT VIEW, RESIDENCE FOR MR. GEO. POLLOCK, SACRAMENTO
DEAN AND DEAN, ARCHITECTS



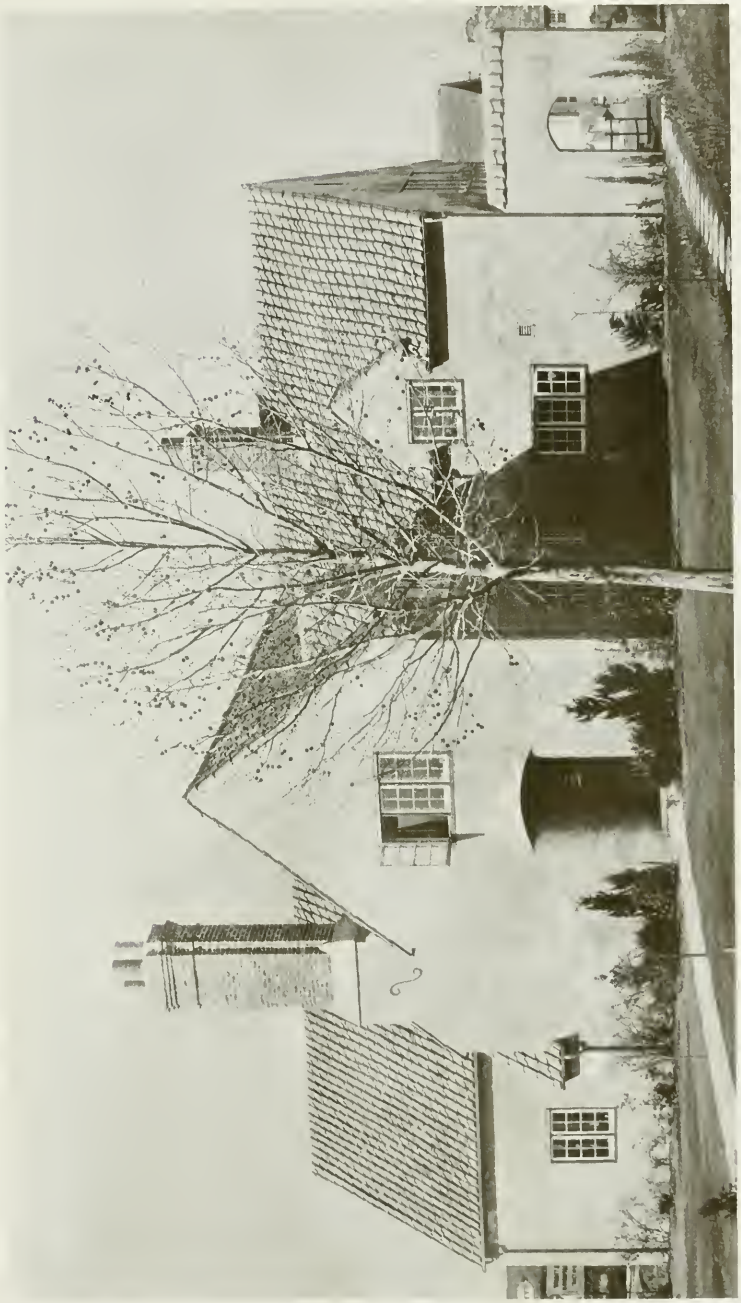
PLANS, RESIDENCE FOR MR. GEORGE G. POLLOCK, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

GARDEN VIEW, RESIDENCE FOR MR. GEORGE POLLOCK, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

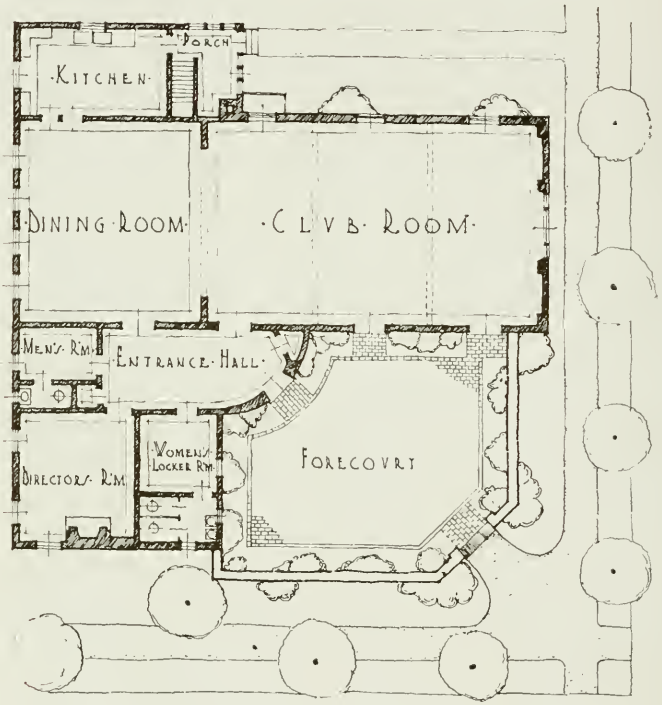


GARAGE, RESIDENCE FOR MR. GEO. POLLOCK, SACRAMENTO
DEAN AND DEAN, ARCHITECTS



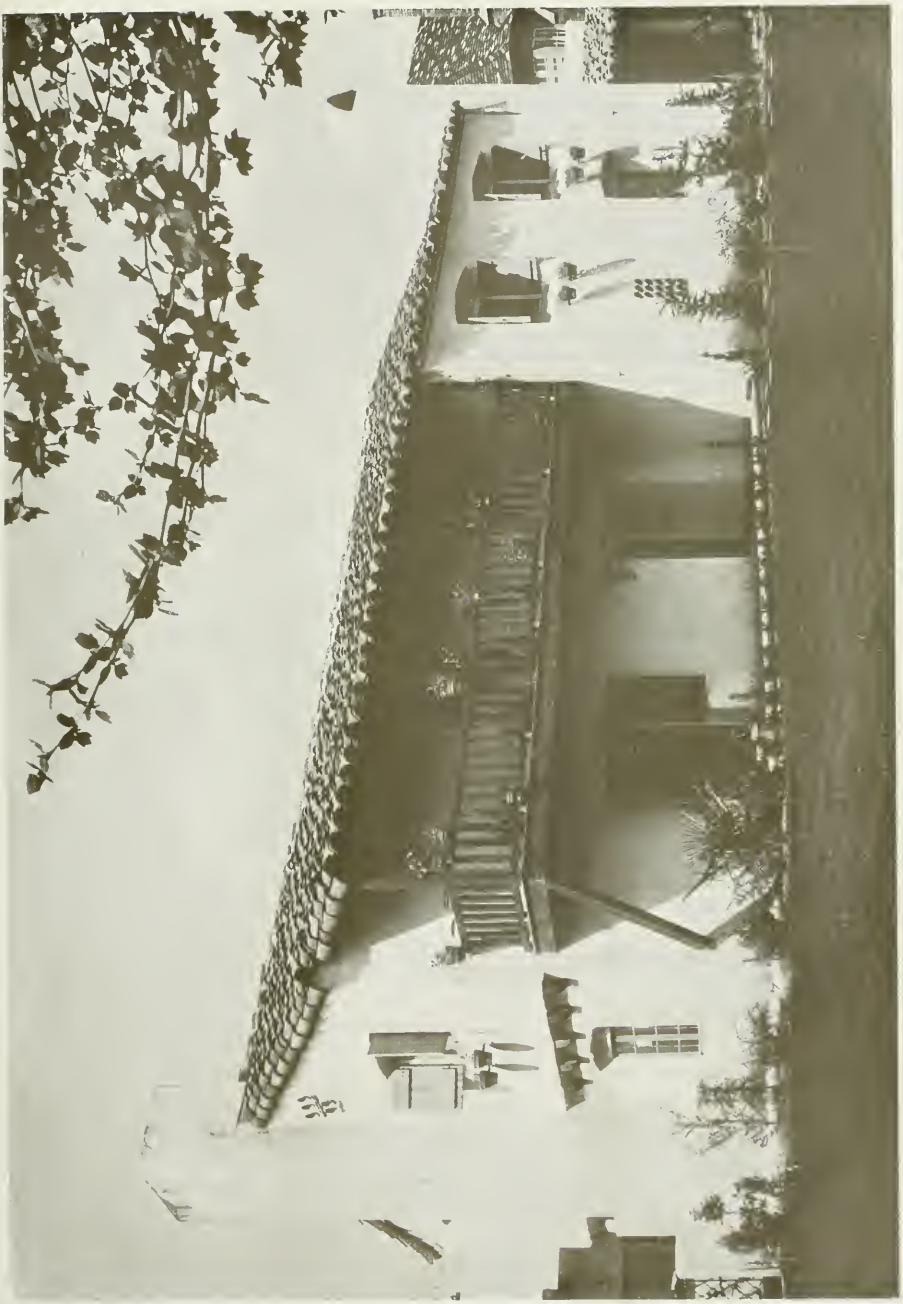
HOUSE FOR MR. P. T. BURTIS, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

WOMEN'S CLUB BUILDING, LINCOLN, CALIFORNIA
DEAN AND DEAN, ARCHITECTS



PLANS, WOMEN'S CLUB BUILDING, LINCOLN, CALIFORNIA

DEAN AND DEAN, ARCHITECTS



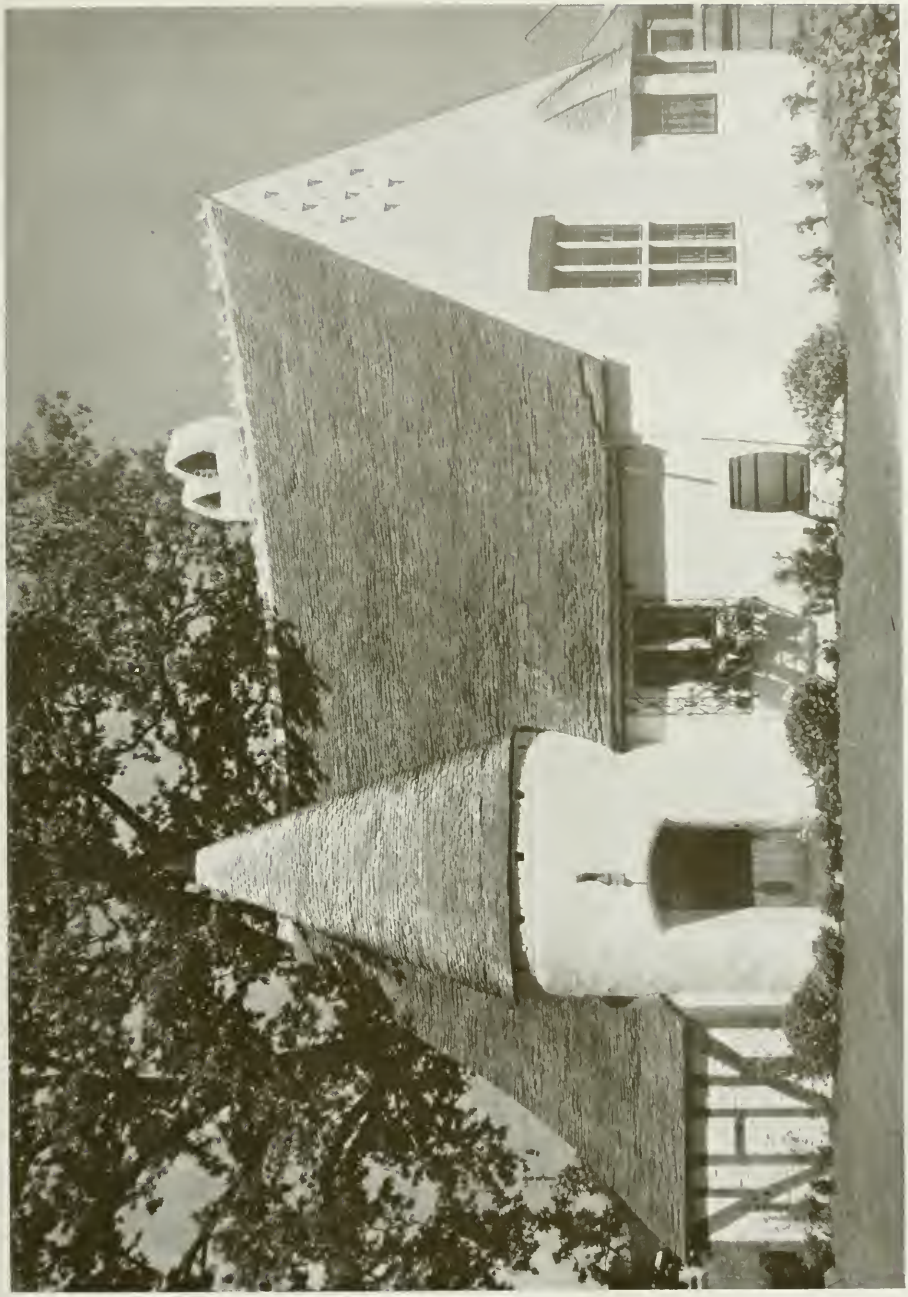
HOUSE FOR MR. ADOLPH TEICHERT, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

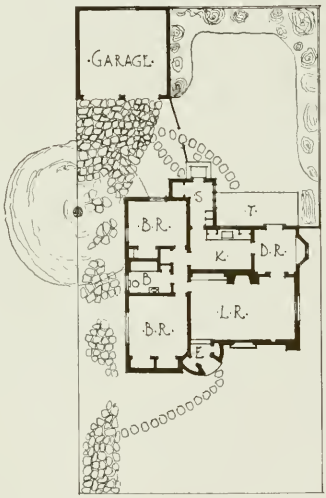
HOUSE FOR MR. B. B. MEEK, OROVILLE, CALIFORNIA
DEAN AND DEAN, ARCHITECTS

GOLF CLUB HOUSE, WILLIAM LAND PARK, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

SACRAMENTO ORPHANAGE AND CHILDREN'S HOME
DEAN AND DEAN, ARCHITECTS



HOUSE FOR MRS. CHARLES F. DEAN, SACRAMENTO
DEAN AND DEAN, ARCHITECTS



FLOOR PLAN.
SCALE 1/8"=1'-0"

PLAN, HOUSE FOR MRS. CHARLES F. DEAN, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

LIVING ROOM, HOUSE FOR MRS. CHARLES F. DEAN, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

BREAKFAST NOOK, HOUSE FOR MRS. CHARLES F. DEAN, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

HEAD HOUSE, MUNICIPAL FILTRATION PLANT, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

FITZPATRICK'S CHATTER

The Old Fellow Discusses Ethics Again
Eastern Magazine Gives Mullgardt a Mention

WELL, in spite of the prayerful optimism of the architects and others who thrive upon Building, the boom in Chicago is pretty well over, certainly much attenuated, and the same condition will prevail all over the country pretty soon. New office buildings are absorbing tenants by assuming their unexpired leases in older buildings, and at that they can but fill their buildings 50 or 60 per cent. They are cutting rates, renting for $3.00 a foot and all such expedients and it is dinged poor business, for a building eats up nearly $3.00 a foot on maintenance, allowing nothing for amortization; and 75% full is the least an office building should be.

In a very fine section of Chicago there are 1600 apartments for rent, where two years ago you paid a premium to get in anywhere thereabout. Chicago has a glut of offices, hotels and apartments and still more are going up. The people have gone crazy.

The bond companies are putting on the soft pedal but they should have done so before, had they been really interested in Building. But like most of us, they work for their commission and that is about the limit of their interestedness. They loaned on pretty nearly anything. The rule of 50 and 60% on investment was observed largely in its breach, 80 and, yes, 100% and over has been loaned to "pets" who operate on a shoestring. All the result of lush times.

What's the penalty?

There is still so much money hereabout that any moribund or fully defunct foreign country or foreign corporation can borrow almost limitlessly from us, loans that are shaky, that, chances are, may be repudiated, flunked or cancelled. And still we bite. In New York the other day a "foreign loan" was put on the market, the money wanted by a defunct fourth class country to boost its money issue a bit, or rather to sweeten a few native sharks who are playing that country's currency, and, would you believe it, it was subscribed within six hours of opening—over-subscribed four times!

Our United States Treasury keeps issuing advices and warnings against promiscuous and unapproved foreign loans but we continue to bite, fish-like. And it is just such crazy, profligacy in lush times that has brought about the panics, the hard times, the unemployment of 1893, 1907 and such periods. Perhaps the Federal Reserve Bank can stabilize things so that 1893 and 1907 crashes are impossible now, but, nevertheless and notwithstanding, I think that though we may not starve, our little building-boom is over and some of the dear brethren will have to scratch to keep up their Rolls Royce standard of living and swish.

The work that is being started now is keenly competed for, and, of course, the owners are made to realize the architects are hungry for jobs, so presto, the squeezing is in full-bloom. Three per cent is offered and, alas and alack, often accepted. Here and there cases I know of where Mr. Owner has had put in his hands a full set of complete plans and specifications—not sketches and bona fide bids from big contractors and an agreement that if he accepts them he pays 4%; if he rejects them there will be no charge. And in two cases the owner has had not only one such offer but several by different architects, and in one case such an owner has boasted of having four complete sets of plans in hand. Hardly in conformity with A. I. A. ethics, but it is done and not by small fry alone, but by the high lights of the A. I. A., for they too, as one of them expressed it to me, must live.

* * *

In the April issue of the ARCHITECT (New York) I had an article "Is the Profession Slip-

ping—A Warning." Some of you may have read it. It was not of great literary merit, but it had facts and facts that are worthy of consideration if we don't want the Profession to slide into utter disrepute and ultimate discard. Well, I received forty-two letters of protest from architects and friends of architects. Some argued different points of that article, some said I was all wrong because they themselves were highly ethical and never did any of the things I said were common in the profession, and others kicked because even if all I said was perfectly true, I shouldn't have said it. Mum should have been the word.

There were no letters from the Pacific Coast, but I got one from a very dignified and top-notch architect, much addicted to presiding at meetings of architects—in the East—who frankly said he didn't like what I had said because he was "off" of me, for had I not written somewhere else that architecture in the East was drab, monotonous, mostly poor copies of out-of-date European structures and utterly unsuited to location and climate, whilst the work of the California architects was crisp and snappy, appropriate to its environment and in every way superior to the brand put out by most Eastern practitioners.

Yes sir, I was a renegade to my own section of the country, disloyal to my architectural brethren and since I loved the Coast architects so much, why didn't I go and live among them? That was a hot shot.

Talking to an Eastern editor the other day, I chided him for so seldom noticing or saying anything about the worth while work being done on the Coast. He retorted that he left that for Coast architectural journals. A great notion for the director of a journal that is supposed to be National in its scope. But here is an exception to that sectional tendency for in the June issue of the ARCHITECT the editor gives more than half a column of his cherished space to describing Mullgardt's splendid scheme of bridging San Francisco Bay.

And one of our big Chicago architects says, "Tut, tut, nothing new about that, why, old London bridge, was lined with houses!". Can you beat that for lack of appreciation?

Who ever thought of making the piers of an arch or a suspension bridge skyscraper office buildings of an extreme desirability?

There are always knockers. Why, three months from now people will be saying, "Lindbergh? Sure, any goop can get into a plane, head it East and sit tight until it strikes land. What's all the fuss about?"

* * *

I am an old fellow now, and have had almost fifty years of perhaps foolish activity in advocating this, that and the other better way of doing things. Improvement, progress we call it, and I have come to the conclusion that it takes just about twenty years for any worthwhile notion to seep into the public mind and to be made flesh, so to speak.

Just about twenty-five years ago there was much commotion anent a popular desire for the improvement of schools and school-methods. All sorts of things were suggested to better the village school, "the little red schoolhouse, at the cross-roads," poorly equipped, poorly built and presided over by one poor overworked school teacher.

I began hammering at the idea of carrying the children to school instead of trying to put schools at convenient spots for each little group of families. I preached fine big, well equipped and well built schools, a full faculty, specialized branches, domestic arts, crafts, amusement rooms, gyms, play grounds and so on, these schools placed at central points serving whole counties and doing it well. Then carry the kids to school, busses, electric cars, railroads and all sorts of transportation.

Golly but that was pooh-poohed! The craziest of crazy notions, the vaporings of a wild eyed dreamer. One poor chap of a school superintendent, with whom I had corresponded, openly advocated the scheme out there in Indiana somewhere and was incontinently fired most promptly. But others came in and we hammered at it, and today it is done and largely.

What suggested this ruminatory aside is a report I happen to have before me, the first one gotten out by the schools, that shows how thoroughly that idea has been "sold." Schools, mainly in the West, have expended in 1926 $23,500,000 for busses that carried 875,000 pupils to school regularly every day. At least as many more travelled on interurban railways and by private conveyance.

In our own mountain districts of the South we have many such travelling schools but motors instead of railway cars.—F. W. Fitzpatrick, Consulting Architect, Evanston, Ill.

LANDSCAPE ARCHITECTURE

Edited by Professor J W Gregg

PARKS PARKWAYS *and* RECREATIONAL AREAS

EVOLUTION is like a great wheel constantly carrying people forward to higher and finer social relations. Through ages of infinite confusion humanity has slowly advanced along the roadway of material progress from small social units of government to larger groups; from tribal to national consciousness with much suffering and sacrifice. Civilization is gradually adjusting itself in the different countries of the world, and the necessity for healthy community life is becoming more generally appreciated.

The community is the nation's foundation, and the strength of any nation is dependent upon the character of its cities and towns, and that "Civic Character" is moulded and governed by modern methods of city planning which is both a preventative and a curative agency in as much as its primary objects are to improve or correct present unsatisfactory conditions, and prevent the recurrence of similar or much worse conditions in the future. With this in mind as we look back over the trend of national progress within the last quarter of a century, I believe it is reasonable to claim that we are today living in a period of time which is dominated by science and industry, which in turn seem to demand for their greatest progress and development the establishment of a definite type of commercial or business policy that is often lacking in its consideration of the human element as a vital factor in the social, moral and intellectual upbuilding of cities.

With this scientific progress has come great industrial expansion of profound influence upon all phases of human existence. Towns and cities have rapidly quadrupled in size with the result that conditions of such damnable sort have developed that they are a disgrace to human intelligence. The complete preoccupation of many of our educated "captains of industry" in chasing the elusive dollar has in the past let individualism run riot. That business selfishness, however, is disappearing, and our industrial leaders are now not only taking an interest in community activities, but are realizing more and more that unrest means wasted energy, and that vision and efficiency must eventually crush the evils of the past, and pave the way for a better administration of public affairs. This same group of people, with others, are also recognizing the fact that they owe to the community in which they live and do business certain civic duties and obligations that are not specifically compulsory according to any law.

Granted that this is so, I feel justified in calling attention to the individual importance of one particular phase of civic development that has been in the past too often neglected, and which is still somewhat overshadowed by other great city planning problems.

Parks, parkways, and general recreational areas have been in the past, and are today too often placed on the city's list of luxuries. This has been so partly because of the apathy of the people themselves but more often because of the political aspirations of certain citizens to be elected to public office on the commonly referred to "tax reduction and economy platform." In spite of these and other factors many cities are making material progress in developing comprehensive park and playground systems as important elements in their city plan, because it is now definitely recognized that wholesome recreation in its various forms is one of the greatest preventative as well as curative agencies in human life today.

Man's contact with the physical world is threefold — carnal, intellectual, and spiritual. Out of the earth we first get subsistence for the body; second, our idea of things and phe-

nomena; and third, our experience of beauty and a conception of the Infinite Power. In the first order of earth contact we may not know the power of the landscape in its true value, particularly in the form of those puny little efforts we have called parks, but in the second order of contact with the physical world the landscape may be woven into the very fiber of our mental processes. Knowledge of space and all the elementary principles of psychology are suggested, demonstrated, and illustrated to us by what we see in the external world out of doors, but most of all the landscape becomes a necessary condition of our human life when we come in contact with it through our natural aesthetic and spiritual faculties. In this respect we may recognize three great educational agencies—man, the printed page, and the landscape. Of these three, Adam had at first only the landscape, showing that to be the first and the most fundamental of all. Then (with all respect to Mother Eve) when human society, the next great teacher, came, trouble came also, but we still have the landscape to teach us of peace and beauty and hope and forgiveness. The landscape in the form of public parks and parkways may still be our chief teacher in the realms of science and art, besides being an environment, the power of which upon life has come to be accepted as a fundamental law, and which in the shape of city parks is too often unnoticed, and sometimes entirely unknown. The lessons taught in such an environment are ineffaceable. Who can put a dollars and cents value on the development in the younger generation in particular of such sterling qualities as loyalty, fair play, judgment, alertness, and honesty which in the past have proved to be the qualities that have been dominant and evident in our whole national life whenever a national catastrophe has threatened?

CONSERVATORIES, GOLDEN GATE PARK, SAN FRANCISCO

These are qualities which are purchasable, but our hard boiled business policies tend to direct us towards investments which as a rule bring about much more immediate and concrete returns, and we often hesitate to invest our time and our money in enterprises the results of which are hard to visualize difficult if not impossible to value, and oftentimes extremely slow in returns. A well developed comprehensive park and playground system calls for the expenditure of real money which if

devoted to other ends, would buy another fire engine, pave or light another street, provide for an incinerator, or build a city hall. This same money, however, devoted to human service brings results which are so far beyond our present possibilities of calculation that they have been like a lot of other things, little understood and sadly neglected in our serious efforts along other lines of city planning. Fire engines wear out and are scrapped, pavements have to be replaced, public buildings become inadequate, and all depreciate in value. Public parks and recreational areas on the other hand become more valuable as time goes on, and are the most substantial public utility any community may own.

City planning has often been defined as an engineering science because it concerns such phases of engineering as deal with sanitation, power and light, traffic and transportation. If this is so, why should we not complete the list by recognizing another type of engineering which may properly be called "human engineering"? Perhaps if this term could be used, the psychological effect alone would be worthwhile, because the word engineering like the word architecture implies in the minds of the majority of people such qualities as thoroughness, accuracy, utility, strength, permanency, and beauty, all of which are of equal importance in "human engineering." The "human engineer," however, confronts a maddening difficulty when he seeks proof of results accomplished, or attempts to justify the expenditure of cold cash for parks and recreation facilities. Certain types of results can be measured in dollars and cents, particularly when they are immediate and very definitely recognized. Results of "human engineering", however, may not be developed to their full value in one generation, but if we can preach the gospel of a fifty or a hundred years' plan for some classes of engineering in city building, why should not the greatest factor of all, the human element, be controlled and directed by a similar definite and intelligent long term program? As stated before there can be no doubt but what we react to our environment, and there is equally no doubt that in the hard straight cold lines of our cities bits of greenery, winding waterways, parks and parkways, and general recreational

BOAT HOUSE AND LAKE, EAST LAKE PARK, LOS ANGELES

(Concluded on page 107)

The
ARCHITECT
AND ENGINEER

SINCE 1905

Published Monthly in the Interest of the Architects, Structural and Mechanical Engineers, Contractors and the Allied Trades of the Pacific Coast.

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Vol. 90 JULY, 1927 No. 1

We Are Proud of Him

Our congratulations to Arthur Brown, Jr. He is doing things in architecture and his work is receiving merited recognition. The firm of Bakewell and Brown has given California many beautiful structures but it often takes a long time before one's achievements are recognized in a national way. There are many who envy our beautiful San Francisco city hall which was designed by this firm. And the Temple Emanu-El, recently awarded highest honors by a jury of Southern California architects, is another example of Brown's versatility. So it is not surprising that our government has taken cognizance of these and other structures designed by this firm and in appreciation has named Mr. Brown a member of the United States Board of Architectural Consultants, the only member, by the way, from the Pacific Coast. The Board will have as its chief task the preparation of plans for the rearrangement of government buildings in the big Triangle in the City of Washington. It is stated this will eventually constitute one of the largest single construction projects in the Nation's history.

Suing For a Commission

A San Francisco firm of architects has brought suit against a church for $81,600 claimed to be due for preparing preliminary plans for a downtown church and hotel. The Building Committee claimed the plans were so elaborate that to attempt to finance the project would have been next to impossible. The Committee states that it repeatedly endeavored to obtain an approximate estimate of the cost of the proposed structure but without avail. So it was decided to employ another architect and very soon thereafter suit was brought by the original firm of architects to recover cost of the initial work on the plans. What the outcome will be remains to be seen. Some have expressed the opinion that the amount sued for is greatly in excess of the customary charges for preliminary drawings. On the other hand the architects are said to have given the project much study and thought and one member of the firm is known to have spent several weeks in the East gathering ideas and data for the church committee.

A Suggestion For the A. I. A.

A non-member of the American Institute of Architects was asked why he did not join that organization, and he replied in effect:

"Before I become a member I want to see the Institute perform a real service to the profession. This it can do by instituting an educational campaign that will give the public a different perspective of the profession from that held at present. If the Institute would get back of an advertising campaign conducted in the leading magazines of the country and inform the layman of the duties of the architect and the compensation he is entitled to receive, this organization would be doing a real service. Such a campaign would strengthen the Institute and the noble profession it represents a hundredfold. The public simply does not understand the necessity for employing a reputable architect nor does it seem to realize that when so employed the architect is entitled to a professional fee equal to that paid a physician or a lawyer. The people have been taught to shun the quack doctor and shyster lawyer. In like manner they should be told of the dangers that lurk in hiring incompetent architectural and engineering counsel. Good plans cannot be had at cut rates. There may be exceptional cases but in the end the owner will pay and pay dearly."

All of which we respectfully commend for the earnest consideration of the American Institute of Architects.

PARKS, PARKWAYS AND RECREATIONAL AREAS
(Concluded from page 105)

areas beckon and contribute to the play of forces operating on the character and life of the people, particularly as their hours of leisure increase.

No city can be considered progressive in the fullest sense of the word until it possesses a well defined plan for the preservation and creation of landscape beauty in the form of parks, parkways, and recreational areas, as exceedingly important factors in developing the healthfulness, morality, intelligence, and business prosperity of the community, and yet it is surprising to note that the history of park acquisition and development in American cities has been in general a history of neglected opportunities, a neglect which has piled up a future expense which cities must meet just as truly as the neglect of traffic problems has piled up a staggering financial burden.

We hear a great deal about public ownership, particularly with reference to certain types of public utilities, but who owns the landscape? How much do cities own and control for parks and recreation? Who owns the earth? God made it with infinite pains, and gave it to a needy race, and mankind has been mutilating and neglecting it ever since. Ownership of anything has in the past gone to the strongest whether it be a nation or an individual. The tribe first controlled what they wanted by force; later the hardiest pioneers took the best farm land; while today many of our forests, rivers, and shorelines belong to those "highway men" so often admiringly referred to as "captains of industry." If there is anything in this big world of ours that ought to belong to the public for its general welfare, it is a sufficient amount of the God given landscape to restore to human society the native values of rural life. The greatest public utility, the most lasting, the one which never depreciates in value but gives the greatest returns over the longest period of time for capital invested, an incomparable teacher of beauty and science, a molder of the health, happiness, intelligence, and prosperity of community life is the landscape, particularly in the form of a system of parks and general recreational areas.

In city planning knowledge of conditions creates interest, interest leads to action and organization makes that action effective. There is today too much evidence of an over powering force in the evolution of cities towards a broader human consciousness not to believe that from the suffering and sacrifices of the past there must come through progressive commercial changes improved social relations. I believe that we can say today even more truly than did Phillip Brooks many years ago, "Through the mist and the haze I see the pinnacles of a more glorious city, the outline of a larger world."—J. W. G.

ARCHITECTS SHOULD SIGN THEIR WORK

Oliver Roberts Barton discusses "Architects Signing Their Work" in a recent issue of the Reno Gazette, as follows:

I talked with a great architect—one of the world's greatest indeed, who has to his credit probably more beautiful buildings than Michael Angelo had pictures.

I, stupid, had not heard of him. I said so in very shame. He laughed. "Unless you are particularly interested in architecture you need not apologize," he said. "Few people hear of the architect. We have no signature."

How many people in the world are doing great, grand, beautiful work—but have no signature.

An artist can put three crooked lines on a paper and he has a signature. A man may write a joke—a woman a recipe—and they have a signature. A singer has a signature, especially if he sings over the radio. He need not be known. Sculptors have their names in the stone.

But princes in business, magnificent mothers in homes, the patient, striving, achieving world has largely no signature. A doctor, lawyer, or minister has none unless some untoward event takes place to lift him to the heights—either of notoriety or fame.

But to go back to the architect, the maker of beautiful buildings—why shouldn't he have a signature? His work is tangible and lasting. We cannot sign a sentiment but we can sign a fact. A building is a fact and should be signed.

One sees big buildings rising to heaven modestly hidden behind fifty-foot placards giving the names of the contractors, the plumbers, the landscape gardeners, et al. And the master mind stands back and says nothing, his work never to be publicly recognized.

Every house should have on it a bronze tablet in a conspicuous place with the architect's name on it—no matter how modest the house is. And the bronze tablet should be in a place where the world may see.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow - Architect

THE AMERICAN ARCHITECT
May 20, 1927

TEXT

New Towns for Old (with sketches by the author). By *Samuel Chamberlain.*

Everybody's Business. By *Floyd W. Parsons.*

Report of Investigation to Determine the Permanence of Structural Steel in Buildings. By *Frank W. Skinner.*

A Practical Test of Modern Vault Construction.

PLATES

Prospect Park Branch Y. M. C. A., Brooklyn, N. Y. *John F. Jackson, Architect.* (14 photographs and 4 plans.)

House at Mamaroneck, N. J. *Henry J. Bertram, Architect.* (4 photographs.)

First Church of Christ Scientist, University City, Mo. *T. P. Barnett Co., Architects.* (2 photographs and plans.)

House, Dr. A. M. Cole, Indianapolis, Ind. *Herbert Foltz, Architect.* (2 photographs and plans.)

Paramount Theater, New York. *C. W. and George L. Rapp, Architects.* (4 photographs) Roxy Theater, New York. *Walter Ahlschlager, Architect.* (4 photographs.) Ziegfeld Theatre, New York. *Joseph Urban and Thomas W. Lamb, Associated Architects.* (1 photograph and 2 plans).

Fireplaces—4 Plates in Supplement.

THE AMERICAN ARCHITECT
June 5, 1927

TEXT

Sixtieth Annual Convention of the A. I. A., Washington, D. C. Notes, President's Address, Committee Reports, Photographs of Delegates.

The Problem of Light in Fixture Design. By *Harold W. Rambusch.*

Impressions of an Architect's Visit to Normandy. By *Frank J. Forster.*

The Capital Garage, Washington, D. C. *Arthur B. Heaton, Architect.*

Give and Take. By *A. K. Baylor.*

Annual Meeting of the Producers' Council at Washington, D. C.

PLATES

Wadsworth Avenue Baptist Church, New York. *Ludlow and Peabody, Architects.* (4 photographs and plan.)

Pius X School of Music, New York. *Delano & Aldrich, Architects.* (4 photographs and plan.)

House, Mr. A. D. Koppel, Pelham Heights, N. Y. *William Gehron, Architect.* (3 plates and plan.)

Capitals—4 Plates in Supplement.

THE ARCHITECT
June, 1927

TEXT

Sixtieth Convention of the A. I. A. Opening Address of Milton B. Medary, President.

Liability of Architect for Delay in Building. By *Leslie Childs.*

The XI International Congress of Architects.

PLATES

Providence County Court House, Providence, R. I. *Jackson, Robertson & Adams, Architects.* (5 Studies and plans).

Two Studies from the Office of John Russell Pope.

Study, Pacific Edgewater Club, San Francisco. *J. R. Miller, T. L. Pflueger, Architects.* (1 plate.)

Aeolian Building, New York. *Warren & Wetmore, Architects.* (6 plates).

House, Mr. Harold Chase, Santa Barbara, Calif. *Reginald D. Johnson, Architect.* (5 plates and plans).

House, W. W. Seibert, Great Neck, L. I. *Frank J. Forster, Architect.* (5 plates and plans).

House, Mr. L. R. Patterson, Coral Gables, Fla. *L. R. Patterson, Architect.* (3 plates and plans).

Second Presbyterian Church, Baltimore, Md. *Palmer, Willis & Lamdin, Architects.* (2 plates and plan).

House, Mr. D. P. Davis, Tampa, Fla. *Franklin O. Adams, Jefferson M. Hamilton, Associate Architects.* (2 plates and plans.)

Park Avenue Synagogue, New York. *Deutsch & Schneider, Architects.* (3 plates.)

Valeria Home, Cortlandt, New York. *Delano & Aldrich and Charles H. Higgins, Architects.* (2 plates and plan).

THE ARCHITECTURAL FORUM
June, 1927
Public Buildings Reference Number, Part I.

TEXT

Designing Capitol Buildings. By *Joseph H. Freedlander.*

Essex County Hall of Records, Newark. *Guilbert & Betelle, Architects.*

Designing and Planning of Court Houses. By *A. Ten Eyck Brown.*

The Capitol of the Philippines. By *Charles G. Loring.*

Police Department Headquarters, Boston. *Ritchie, Parsons & Taylor, Architects.*

City and Town Halls. By *Charles G. Loring.*

Fire House and Auditorium, Larchmont, N. Y. *Charles F. Mink, Architect; Otto R. Eggers, Associated.*

On the Designing of Fire Houses.

Fire Alarm Headquarters, Boston. *O'Connell & Shaw, Architects.*

Heating and Ventilating Public Buildings. By *Alfred J. Offner.*

PLATES

State Capitols, Court Houses, Town Halls, Fire Houses throughout the country. (33 plates and numerous plans).

A representative collection of buildings of the classes noted from all quarters of the country. And like every such collection, it enforces two considerations: 1, the surprising uniformity of expression, irrespective of local traditions, resources, outlooks, etc.; 2, the extraordinary detachment of the whole mass of governmental building from the spiritual and material realities of our civilization. Is the grandiloquence of American public architecture a sort of reaction, a "compensation" for the prevailing pettiness of public life? Whatever the explanation, our governmental architecture has descended from the plane of creative art to that of good manners. (See comment of the Achievements of Ragnar Oestberg, in the Journal of the American Institute of Architects below.)

THE ARCHITECTURAL RECORD
June, 1927

TEXT

The Fogg Museum of Art, Harvard University. *Coolidge, Shepley, Bulfinch & Abbott, Architects.* By *Richard J. Bach.*

In the Cause of Architecture, II, Standardization, the Soul of the Machine. *By Frank Lloyd Wright.*

Mr. Wright makes pertinent observations on standardization in general, and applies his principles briefly to wood and glass in particular.

Alterations to West College, Princeton University. *Aymar Embury II, Architect.* By *Russell F. Whitehead.*

North Italian Brickwork, VI.—Venetia. By *Myron Bement Smith.*

PLATES

Autumn. *Painting by Eugene F. Savage.* (Color plate.)

St. John Evangelist Church, Wellsburg, W. Va. *Edward J. Weber, Architect.* (4 plates and plan).

St. Anselms R. C. Church, Swissville, Pa. *A. F. Link and Associates, Architects.* (1 plate.)

St. Joseph R. C. Cathedral, Wheeling W. Va. *Edward J. Weber, Architect.* (2 plates.)

Masonic Temple, Ashtabula, O. *Edward B. Lee, Architect.* (1 plate).

Automobile Sales Building, Pittsburgh, Pa., *M. Nirdlinger, Architect.* (2 plates and plan).

ARCHITECTURE

June, 1927

The Alexander McKinlock Memorial Campus, Northwestern University, Chicago. *James Gable Rogers, Childs & Smith, Architects.* (Articles, 30 photographs and plan).

Landscape Gardening, (11 photographs).

Two Woodcuts by Julius J. Lankes.

House, Mr. Charles Pratt, Glen Cove, L. I. *Peabody, Wilson & Brown, Architects.* (4 photographs and plans).

The Architectural Clinic—Muntins and Scale.

Textures of Brickwork. (47 detailed photographs.)

Salesmen I Have Met. *A Symposium by Architects.*

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

June, 1927

The Genealogy of L'Enfant's Washington, III. By *Elbert Peets.*

The Achievements of Ragnar Oestberg. By *H. R.* (23 photographs).

Enjoyment of these photographs of the superb Town Hall at Stockholm is almost obscured by the reflection that in America today an architect of Oestberg's driving force and originality would be automatically excluded from the opportunity to do public work. We regard the revealing of personality in a public building as indecent as lamentation over private misfortunes in the market place. Are we to interpret Goodhue's performances at Lincoln and Los Angeles as isolated accidents, or as the harbingers of a richer day? (See comment under Plates, in the Architectural Forum above.)

The Sonnet Board. On the Joy of Sketching. By *Louis Lott.*

The Sixtieth Convention—The President's Address—Report of Board of Directors.

PACIFIC COAST ARCHITECT

June, 1927

TEXT

The San Francisco Architectural Exhibition. By *Harris Allen.*

Report of Honor Award Jury.

Economic and Social Aspects of Tube Transportation. By *N. W. Mohr.*

Wherein Something is Made out of Nothing. By *Zoe A. Battu.*

A Peep at the Building Code of the Future. By *Mark C. Cohn.*

PLATES

House, Mr. Garfield D. Merner, Hillsborough, Calif. *Willis Polk & Co., Architects.* (15 photographs and plans).

Selection from Architectural Exhibition, Northern California Chapter. A. I. A., San Francisco. (38 photographs).

PENCIL POINTS

June, 1927

In the Library. By *Walter H. Judell.*

The Matter of Sketching (with examples).

The Architect, the Artisan—and Bronze. Part I. By *Gerald K. Geerlings.*

The Diminishing Glass, III. By *Hubert G. Ripley.*

Publicity and the Architectural Complex. By *Charles Kyson.*

Planning Methods for Large Institutions, III. By *George R. Wadsworth.*

The Sixty-Oneth Convention of the I. A. I. By *Gerald Lynton Kaufman.*

Standardizing Specifications. By *Henri C. Heps.*

Sketches in different media, with two plates in color.

THE WESTERN ARCHITECT

May, 1927

TEXT

Water Pictures and their Relation to Primitive Art. By *Marion Thayer MacMillan.*

What value have all the speculations on the origin of the Ionic and Corinthian capitals, etc? Well, this theory is a fresh and ingenious one, anyway, and possibly valid if not pushed too far—as they almost invariably are.

The Passing Show. By *Arthur T. North.*

Color in Architecture—IV—Color Harmony. By *Rexford Newcomb.*

Prof. Newcomb draws a chart in which the spectrum is arbitrarily portioned off among the notes of one octave of the chromatic musical scale (just why one octave of the range of musical pitch should correspond to the whole gamut of color, or why his musical scale consists of only natural and sharped notes, omitting flats, is not explained). He says that "this seems a convenient way of explaining color harmony"; therefore he "assumes the parallelism"; and without further ado proceeds to build thereon an elaborate structure; at the end of which we are calmly assured that we "must agree" that the result is "scientific." We agree to nothing of the sort. It is all pure buncombe, futile and misleading. Musical and color scales, in their physical bases, in the respective presence and absence of the time element, and in other essential respects, are not analogous. Correspondences have not infrequently been postulated, but the fact that no two theorists' tables are alike indicates that the connection is a purely subjective one. Furthermore, the vocabularies used preclude the intelligent investigation of any parallelism even if such existed. "Middle C" means just one particular pitch, whereas "red" covers an infinite number of shades of color. This sort of pseudo-science gets us no further than alchemy, astrology and phrenology.

GOOD PHOTOGRAPHY

Editor The Architect & Engineer,
San Francisco.

I read your article in the June number on the recent Architectural Exhibit with much interest, but there was one statement in the magazine on pages 102 and 103 referring to the photographs in the exhibit to which I wish to take exception.

The photographs by Mr. Faxon Atherton formed a striking exception and I think that you should have mentioned that fact. The members of the Jury commented most favorably on Mr. Atherton's photographs and I believe that in any mention of photographs their excellence should have been noted.

You try to find a reason in this little article for the mediocrity of most of the architectural photography. I think I can give you one of the reasons. It is that when a man like Atherton produces highly artistic work which stands out sufficiently above the other work to merit special commendation, it is overlooked, and on account of thus being overlooked is actually included in a sweeping condemnation of all the photographical work which certainly should not apply to production of such high artistic merit as this.

There were also some other photographs of merit besides those of Atherton, but I did not note the names of the producers.

I would suggest that a little word of praise to Atherton's photographical work would be a good idea and would help very much to improve the general quality of our architectural photography.

Yours very truly,

JOHN BAKEWELL.

IMPORTANT AMENDMENTS TO CALIFORNIA STATE HOUSING LAW

(Concluded from page 59)

brick, terra cotta, tile, terra cotta patent chimney, masonry, or other similar material which will not disintegrate from the effects of gas fumes and other products of combustion. The internal area of any such flue, vent or chimney shall not be less than 12 square inches and any such flue, vent or chimney of a rectangular shape shall not be less than two inches in any internal dimension.

"All gas vents, gas water heaters and other gas appliances now installed, and hereafter installed, shall be maintained in good repair."

Section 59 is amended to provide for public garages and automobile repair shops and oil stations in apartment buildings under the same conditions as in hotel buildings. The following is substituted for the third paragraph of this section:

"In every apartment house or hotel hereafter erected, if any portion of the building is used as a public automobile garage, automobile repair shop or machine shop, gasoline or oil station, auto salesroom, auto top and upholstering shop, wrecking shop, accessory shop, vulcanizing shop, battery repair shop, it shall be a room, the enclosing partitions and walls of which shall be built of concrete, reinforced concrete, brick stone, concrete tile or clay tile, not less than eight inches thick, and the ceiling thereof shall be constructed of a double ceiling, and each such ceiling lathed only with metal lath and plastered not less than three-fourths of an inch thick, and with a space between the two ceilings of not less than six inches, measured vertically, and the lower ceiling shall be suspended with metal; or in lieu of metal laths and plastered ceilings, such ceiling may be constructed of masonry not less than 3 inches thick. The floor of every such room shall be of masonry not less than two inches thick.

"No door or other opening in interior enclosing partitions or walls shall be allowed."

Section 60 is amended to permit fan exhaust system of ventilation in certain rooms in fireproof apartment houses more than four stories in height by inserting the following paragraph after paragraph one:

"In every fireproof apartment house more than four stories in height hereafter erected the water-closet compartments, bath or toilet rooms, general amusement, entertainment or reception rooms, and general utility rooms, in lieu of being provided with windows, as in this act prescribed, may be provided with an approved fan exhaust system of ventilation so designed and operated as to provide a complete change of air in not to exceed fifteen minutes for each room used for the following purposes: General amusement, entertainment and general utility rooms or rooms used for similar purposes; and the said fan exhaust system of ventilation shall be so designed and operated as to provide a complete change of air in not to exceed five minutes for each room used for the following purposes: Water-closets; shower compartments; bath or toilet rooms."

CONTROLLED AIR INCUBATES BABIES

Thousands of babies are literally incubated in modern hospitals because of recent advances in the science of electrically controlled air.

Within twelve hours after birth, each baby is taken through four distinct climatic changes, mechanically created to "acclimatize" it to the outside world and properly start it on a healthful career. Correct proportions of air, scientifically heated and humidified, are brought in by powerful ventilating fans to give baby "made to order" weather.

Mortality of newly born babies has been greatly reduced since the hospitals have learned to scientifically control the air and other weather conditions within the nurseries, according to Dr. Ray C. King, baby expert of two of Toledo's largest hospitals and nationally recognized as an authority on babies.

"Immediately after birth the baby is placed in a bassinet or rubber lined crib which is electrically heated to a temperature of 90 degrees," Dr. King said. "The baby remains in this crib for an hour after which it is washed with oil and clothed. It is then wrapped in blankets and placed on a heating table where it remains for eight to ten hours. This table is heated to 80 degrees. The temperature of the room or nursery itself is maintained at 68 to 70 degrees at all times. Humidity is important and is held at 45 to 50 degrees relative."

Hospitals some time since abandoned the small incubator idea for prematurely born babies. These hospitals now have a good sized nursery with double and triple sets of doors and triple radiation for uniform heating. The temperature in these nurseries is maintained at 95 to 98 degrees in spite of the larger air space available. Thus, these babies have a chance to grow and develop as they should.

BERKELEY FRATERNITY HOUSE

Architect Frederick H. Reimers is preparing plans for the new Sigma Phi fraternity house at Channing way and Piedmont avenue, Berkeley. Estimated cost is $50,000.

WITH the ARCHITECTS

PERSONALS

HAMMOND W. WHITSITT, A. I. A., has opened an office for the practice of architecture in the John D. Spreckels building, San Diego. He would like to receive manufacturer's samples and catalogues. Mr. Whitsitt formerly practiced in Moline, Illinois, as senior member of the firm of Whitsitt and Schultzke.

Architect LEWIS P. HOBART, has returned from a three months trip abroad. While in Europe Mr. Hobart studied some of the notable cathedrals, gathering ideas and information which will be embodied in the new Grace Cathedral in San Francisco. Mr. Hobart met Lindbergh personally while in Paris and the distinguished young aviator oked a sketch made by the San Francisco architect of a proposed airdome.

JOHN GALEN HOWARD of San Francisco is an A. I. A. delegate from California to the Pan-American Congress of Architects now in session at Buenos Aires.

HENRY COLLINS, Palo Alto architect, in addressing the Palo Alto Exchange Club, declared that the proper appreciation of beauty in architecture, as in anything else, was necessary to accomplish the best results.

Architect C. S. McNALLY, formerly located at 661 Golden Gate Avenue, and 23 Woodland Avenue, has opened new offices at Room 411 Loew Warfield Building, Golden Gate Avenue and Market Street, San Francisco.

The architectural firm of MARSTON, VAN PELT & MAYBURY has been dissolved. Architects Marsten and Maybury will continue the offices at 25 S. Euclid Avenue, Pasadena. Garrett Van Pelt has engaged in practice independently and has established offices at 16 S. Oakland Avenue, Pasadena.

DAVID ENGSTROM, noted sculptor, now a resident of Los Angeles, was the speaker at a recent luncheon of the Architects' League of Hollywood, his subject being "Development of Art and Architecture."

CHANGE IN PARTNERSHIP

The architectural firm of Bakewell & Brown, San Francisco, announces a change in their organization. Mr. Arthur Brown, Jr., and Mr. John Bakewell will continue to carry on the work of the firm of Bakewell & Brown as associates or partners. However, the two members of the firm will, in certain new work, act as individuals, each conducting his own separate business. The present offices at 251 Kearny street will be retained.

APARTMENTS FOR HISTORIC SITE

The old Spreckels mansion at Van Ness avenue and Sacramento street, San Francisco, has been razed to make room for a group of high class residence apartments. The promoters are Stock, Maas & Sauer, and the architect is Albert H. Larson. Very nearly $1,000,000 will be expended on these improvements.

PASSING OF ARCHITECT J. W. DOLLIVER

Architect John W. Dolliver, with offices in the Underwood building, San Francisco, dropped dead at his home in Kentfield, Marin County, Sunday evening, June 19, just after he had called Dr. R. G. Dufficy, his physician, to tell the latter that he was ill.

Among notable Marin county structures designed by Mr. Dolliver was the headquarters building of the Marin Municipal Water District in San Rafael. He was also the designer of a number of other large buildings throughout the bay district.

Mr. Dolliver who was 58 years of age, and in failing health for some time past, was a member of Oriental Lodge, F. & A. M., and the Scottish Rite. Mr. Dolliver was at one time a member of the architectural firm of Dodge and Dolliver, Mr. Dodge having been killed in an automobile accident some years ago.

PASSING OF SEATTLE ARCHITECT

Edwin Walker Houghton, pioneer architect of Seattle, Washington, died the early part of May at the age of 71. Mr. Houghton was for a long time associated with Charles H. Saunders which firm designed many buildings of prominence in the Pacific Northwest. The list includes office structures, theatres, hotels and public buildings. For a time Mr. Houghton was associated with his son, Gordon T. A. Houghton, of Portland, Oregon. Mr. Houghton received his early training with his elder brother, Thomas Marcus Houghton, a prominent London architect. Prior to locating in Seattle he practiced architecture in San Antonio, El Paso and Pasadena.

WINS INSTITUTE MEDAL

Announcement has been made that the medal of the American Institute of Architects, annually awarded to a member of the senior class of the University of Washington, Department of Architecture, had been given this year to Hugo Osterman and the scholarship of the Fountainbleau School of Architecture to Jack Woodmansee. This scholarship entitles the holder to a four months' course of study at the American School of Architecture in France. Three other architectural students will accompany Mr. Woodmansee; Hugo Osterman, the winner of the A. I. A. Medal; Wilton Beckett and Paul Thiry.

ST. MARYS COLLEGE BUILDINGS

Plans are well under way in the office of Architect John J. Donovan of Oakland, for a dozen buildings which will constitute the new St. Mary's College at Moraga, Contra Costa County. All of the structures are being designed in the Spanish type. The contract, amounting to $1,750,000, has been entered into with J. T. Brennan, to take charge of construction.

ARCHITECT ROSEBROOKE RETURNS

Architect Guy Lynn Rosebrooke has resumed the practice of architecture and has opened an office at 1404 Franklin street, Oakland. He has recently completed plans for a brick and concrete auto maintenance building to be erected at 45th and Broadway, Oakland, for the Sattin Company. The building and equipment will cost $75,000.

NEWS OF LANDSCAPE ARCHITECTS

Howard Gilkey, Landscape Architect of Oakland, reports more school work, this time at Auburn, California. Several additions to the original High school have just been completed by Architect W. H. Weeks and Mr. Gilkey is commencing the landscape development which will be quite extensive.

Mr. Gilkey also has several Mediterranean gardens in progress in the East Bay. One is for Mr. F. H. Manter on Wildwood Avenue in Piedmont, whose residence was designed by Newsom Brothers. It will carry out the Spanish atmosphere and will contain many of the colorful features characteristic of that style.

The garden for Mr. W. V. Dinsmore, Williams and Wastell, architects, will be rather unique in that it will feature a water parterre edged by natural stone walks. It is planned to include a barbecue kitchen which will be used as an outdoor living room on the many pleasant evenings common to the climate of Piedmont.

Alexander Butler of Mr. Gilkey's office has lately returned from a rather extensive trip to Southern California where he studied the architecture and the gardens of the vast number of large estates in the Southland.

Professor J. W. Gregg, head of the Division of Landscape Design, University of California, is now in Southern California where he will offer a course of lectures in landscape architecture at the summer session of the University of California, Los Angeles. While in the south Professor Gregg will be actively engaged in planning the development of that section of the University Campus at Westwood which will be devoted to a faculty residential district.

A. I. A. BUILDING

A $500,000 headquarters building for the American Institute of Architects, the design of which will represent the genius of 3000 of the Nation's greatest architects is to be erected around the Octagon house at Washington.

The institute at its recent annual meeting, adopted a resolution authorizing its building committee to raise the money and to go ahead with plans for the proposed new building.

The Octagon House, which was used as the executive mansion by President Madison and Dolly Madison after the burning of the white house by the British in 1814, is now owned and used as a headquarters by the American Institute of Architects.

ON VACATIONS

Charles H. Bebb of Bebb & Gould, architects of Seattle, is enjoying a trip abroad.

Charles Peter Weeks and Mrs. Weeks are taking a month's trip through the southern part of California. Arrowhead Lake is one of their objective points.

Athol McBean, President of Gladding, McBean Company, is in Europe for his summer vacation.

SAN JOSE BUILDINGS

A group of eight buildings, including a theater, apartment house, garage and stores, is being designed by Architect William F. Gunnison of San Francisco, for Fred W. Holman. The buildings will occupy a desirable corner at Race street and The Alameda, San Jose, and will be of steel and concrete construction. The improvements will involve an ultimate outlay of $500,000.

ONE HUNDRED AND TEN STORIES

New York has officially approved plans for the Larkin Tower, 110 stories high, to be erected on Forty-second street, between Eighth and Ninth Avenues. Edward L. Larkin, its designer, announces that the structure is to be completed late next year. With its site, its cost is estimated at $25,000,000.

Plans call for seven setbacks before the tower itself begins at the seventeenth floor. The top of the tower will be 1200 feet above the street; its base 50 feet below. A powerful beacon on the hundredth floor will be seen for great distances by airmen and coastal navigators.

TO DESIGN CATHOLIC COLLEGE

Beezer Brothers, architects of San Francisco, have been commissioned to prepare plans for the first unit of a group of eleven buildings for Phoenix College, Arizona. This college is to be conducted under the administration of the Jesuit Fathers and while only three buildings, costing $250,000 are to be built now, the scheme calls for an ultimate expenditure of $1,000,000. All of the structures will be of hollow tile and reinforced concrete.

BERKELEY HOTEL

Architect William H. Weeks, San Francisco and Oakland, is preparing working drawings for a six story reinforced concrete hotel to be erected at Durant avenue and Bowdwich street, Berkeley, for the Berkeley Hotel Corporation. The Spanish type will be followed. There will be one hundred and twenty-five rooms in addition to several shops, dining and banquet rooms. The cost is estimated at $500,000.

COMMUNITY APARTMENT HOUSE

Architect George McCrea, Hearst building, San Francisco, is completing plans for a Spanish type community apartment house to be built on the northeast corner of Lombard and Kearny streets, San Francisco. The site is one of the most picturesque in the Russian Hill district and overlooks a wide sweep of the bay. Approximately $250,000 will be expended on the improvements.

OAKLAND AUDITORIUM

Plans have been completed by Architect Guy L. Brown of Oakland, for a $20,000 steel and brick assembly hall for the Oakland School Department at 81st street and Shattuck avenue. Mr. Brown is preparing drawings for several residences, including a cottage at San Leandro for Harry Bettencourt and a summer home at Lake Orinda for John Bowersmith.

MERCANTILE BUILDING

I. Magnin & Company of San Francisco have commissioned Architects Bliss and Fairweather to prepare plans for an eight story Class A addition to their mercantile building at Geary street and Grant avenue, San Francisco. The building will have steel frame and will cost $500,000. Construction will start January 1, 1928.

TWO THEATERS

The West Coast Theaters, Inc., will have new theaters in Chico and Oroville from plans now being prepared by Architects Miller & Pflueger of San Francisco.

LINDBERGH MONUMENT

Francis Keally, New York architect, has designed a suggested monument to Colonel Charles A. Lindbergh, symbolizing his character and achievement. The model for this, carved in white soap, a new medium which is attracting the attention of architects as a means of visualizing their designs, has been placed on exhibition at the Anderson Galleries, 489 Park Avenue.

The monument, which would be carried out in white marble, would be five hundred feet high, sixty feet square, and rest on a base two hundred feet square. It sweeps upward in a single shaft with a beacon flood light at the top, to be seen for miles, as a guide for aviators.

TWO ARCHITECTS RECEIVE HONORS

Again two San Francisco draftsmen have won the annual scholarships to the Harvard School of Architecture.

They are Theodore Vierra and Romello Blas. The latter, with Orin Bullock, won the same scholarship last year. Vierra came to San Francisco from Hawaii, and obtained his architectural experience in the offices of Bakewell and Brown, and under Harry Meyers. Blas, Bullock and Vierra are members of the San Francisco Architectural Club, and Vierra is the seventh member of that organization to win the coveted Harvard scholarship.

ARCHITECTS WANT HIGHER ETHICS

An Associated Press dispatch under a Paris date line reads: "Architects of France want to be organized into a close corporation that can discipline its members, cancelling their right to build, when necessary.

"A high standard of ethics is proudly claimed by the architects, but they have no recourse against unfair competition. A bill to put them on somewhat the same basis as lawyers is before parliament."

WASHINGTON CHAPTER NOTES

Washington State Chapter, by the action of the Executive Committee, recently offered its services to the Board of County Commissioners of King County to assist in their building problems. This offer having been accepted, the following committee was appointed to represent the Chapter: A. H. Albertson, Chairman; Sherwood D. Ford, J. Lister Holmes and Harlan Thomas.

A committee of the Chapter has recently been working jointly with a similar committee from the Seattle Fine Arts Society in assisting the City Planning Commission to secure a suitable design for light standards for the city streets in Seattle. The members of the committee consisted of Harlan Thomas, Chairman; A. H. Albertson and Frank L. Baker.

Two well known members of the Seattle Chapter, who are uniting their efforts in the practice of architecture, are Daniel R. Huntington and Architect N. Torbitt, late of Longview, Washington. They will practice in Seattle at 456 Empire Building, under the firm name of Huntington and Torbitt.

CONCORD HOTEL

A contract has been let by Architect Raymond De Sanno of Richmond for a $30,000 reinforced concrete store and hotel at Concord, Contra Costa County. The building will have four stores and eighteen rooms.

WASHINGTON STATE CHAPTER A. I. A.

A joint meeting and dinner of the Washington State Chapter, A. I. A., and the Seattle Chapter of the Associated General Contractors of America, was held at the Wilsonian, Thursday, June 2.

At the conclusion of the dinner President Thomas of the Washington State Chapter, called the meeting to order with a few remarks on the value of such a gathering, and introduced Mr. A. S. Downey, President of the Seattle Chapter of the Associated General Contractors of America. Mr. Downey spoke of the value of organization and also of the more important part contractors are now taking in public affairs.

A Code of Ethics had been adopted by the Seattle Construction Council to establish proper relations between all elements of the building industry. Mr. Downey read portions of this code, as referring to the architect and engineer.

Mr. Roland E. Borhek of the Washington State Chapter, was then called upon to speak for the architects. Mr. Borhek mentioned the value of meetings between contractors and architects to get acquainted with each other's personalities. Referring to the particular subjects mentioned by Mr. Downey, Mr. Borhek expressed agreement with the proposed methods of opening bids and favored letting the work as a whole rather than in segregated contracts.

Mr. Neil MacDonald was then called upon for a contractor's viewpoint. He said that all contractors figuring should be given a square deal. There was no profit to the owner in the acceptance of a bid which was too low. The architect should not allow incompetent contractors to figure on work. There should be no feeling of suspicion between the architect and contractor. The contractor should be responsible and be given adequate compensation.

Architects who were called upon for further contributions to the discussion included Messrs. James H. Schack, James Stephen, Frank Fowler and C. H. Alden.

ARCHITECT CANNON BUSY

Recent work in the office of Architect E. W. Cannon of Oakland, includes an addition to a brick apartment house in San Leandro, owned by Roland Estes; a seven room stucco house at Concord for Frank Perry and a two story frame apartment house in San Leandro.

COURTHOUSE AND HOSPITAL

Architect F. J. DeLongchamps of San Francisco and Reno, has prepared plans for a new courthouse at Markleeville, California, to cost $40,000; also a new building for the Pershing County Hospital for Indigents, at Lovelock, Nevada.

PAROCHIAL SCHOOL

Architect Leo J. Devlin, Pacific building, San Francisco, is preparing working drawings for a two story and basement reinforced concrete parochial school on Geary street and 23rd avenue, San Francisco. The cost is estimated at $125,000.

ALAMEDA RESIDENCE

Plans for a $16,000 Italian type residence in Alameda for Lloyd Swayne have recently been completed by Architects Kent and Haas, Underwood building, San Francisco.

CELLULAR GYPSUM INSULATION

As a Fire Retardent

By K S Ashenhurst - M C

IN this dawning age of conservation in America it is only logical that the insulation of dwelling houses from heat and cold should be a foremost topic in the mind of the progressive builder.

This phase of home building has made tremendous strides in the last several years. The sudden growth is reflected in the number of flourishing concerns manufacturing and selling various types of insulations and in the increased attention being paid by engineers to the scientific aspects of insulation.

Just a few years ago there was no thought of insulating even the most finely made houses. The difference between a good house and a poor one would be that in the good one, boards were tightly fitted together and there would be a paper sheathing, perhaps, to keep out drafts. In the poor house there would be many gaps through which the cold air actually whistled in the winter time.

That didn't bother the contractor, however. He just saw to it that there was a big enough furnace in the house to provide warmth, in some fashion, and let the householder battle with the drafts.

Today, however, when it is considered in informed circles a criminal thing to waste our fast failing natural resources, considerable thought is being paid to the question of efficiency in house heating. And efficiency in house heating naturally must take into consideration a means of conserving as far as possible the heat generated in the heating unit. Every bit of heat energy, in addition to being produced by as efficient a combustion aapparatus as possible, must be retained in the house as long as possible, so that it gives heat where it is intended and not to the great outdoors.

The natural answer to this problem, it is now universally admitted, is scientific insulation. No more must drafts be admitted, nor air be allowed to circulate in side walls. And even more, the heat within the house must not be allowed to flow out through the walls to the outside of the house, there to be absorbed by the air.

When engineers began to make a scientific study of the heat loss in the ordinary house, they were astounded at the waste of fuel and money which had been allowed to continue for so many years. They discovered that by insulating walls and ceilings properly they were enabled to cut down the size of the heating plant an appreciable amount, thereby lowering initial cost of the plant and making a corresponding yearly reduction in fuel costs. In addition, it was found that an insulated house was cooler in the summer, and that in both summer and winter the air inside preserved a more proper and healthful balance of humidity.

A number of different types of insulation are now being manufactured to enable the home owner to obtain the benefit of such efficiency, comfort and economy.

Some are of a fibrous nature, in ready made sheets which are nailed to studs, others are in the form of a flexible blanketing, others are in loose, powdered form. One of the most efficient is aerated gypsum, which is poured into place in walls and ceilings so that it expands and fills every inch of the space with a light and myriad air-celled material, and acts as an effectual stop to heat and cold as well as a resistant to fire.

The practical possibility of making frame buildings as resistant to fire as those of brick or stone was

APPLYING CELLULAR GYPSUM TO SIDE WALLS OF FRAME DWELLING

FIRE IS RETARDED BY CELLULAR GYPSUM WALL CONSTRUCTION

EXTERIOR OF FRAME DWELLING AFTER FIRE SWEEPS INTERIOR

strikingly illustrated recently in Highland Park, Ill., a suburb of Chicago, where a home builder constructed a number of frame houses. Desiring to heat the buildings with gas at the lowest possible cost, he filled the entire space between the studs, and the upper ceiling joists, with a cellular gypsum insulating material known as Insulex. It was poured into place while in the act of rising after mixing, and filled all of the crevices tightly with a fire-resisting, bulky material of high insulating value.

In the construction of the houses a fiber board was used across the face of the studs as a base for a plastic paint finish. The houses were then offered for sale.

In one of the houses which had not yet been occupied, a fire was discovered during the night by one of the neighbors. The fire department was called, and the fire extinguished. An examination of the interior of the house disclosed the interesting fact that while the entire interior of the house had been burned out, the partitions destroyed, and the fiber base completely consumed, the fire at no place had broken through the Insulex. The studs were slightly charred on the face. There was no sign on the outside of the building that a fire had raged within, except that some of the windows were broken by the firemen. The construction was even more fire-resistant than the average brick or stone heavy insulation saved the upper ceiling and the roof of the building.

The accompanying photographs show the condition of the exterior and interior of the building after the fire, as well as the method of applying cellular gypsum in side walls.

In addition to the fireproofing features of Insulex, its use as an insulating material in thousands of homes has not only added greatly to summer and winter comfort, but it has made gas heating possible in many homes at no greater cost than anthracite coal in a similar house not insulated. The fact that it is applied several inches thick, filling the space between the studding, together with a thick blanket over the upper ceiling, has made homes as resistant to the passage of heat and cold through the walls as the average cold storage house. This high resistance has made possible the installation of much smaller heating plants than would ordinarily be required, and in many cases this has gone far toward paying the cost of the insulation.

In addition to the house insulation feature, the lightness of the material has made its use of great value in many building operations. Insulex used as floor fill between wood sleepers weighs 24 pounds to the cubic foot, as against a weight of 80 pounds or more to the cubic foot for cinder concrete, and 144 pounds to the cubic foot for stone concrete. In some buildings this means a reduction of several hundred thousand pounds in the weight of the structure, requiring lighter steel construction, and providing tremendous saving.

BOOK REVIEWS

Edited by Charles Peter Weeks

HOMES OF CHARACTER—By Marcia Mead, member of the American Institute of Architects. Original sketches by Otto R. Eggers. Published by Dodd, Mead & Company, Inc., 443 Fourth Avenue, New York. Price $3.50.

A book that will interest the lover of small homes. There are approximately two hundred pages of text and illustrations. The author divides the book into chapters, each of which is devoted to one of the most popular types of modern American homes, including Dutch Colonial, New England Colonial, Southern Colonial, English, French, Spanish and Italian. An interesting part of the book is a brief history of each type of house, its characteristics and suggestions for correct furnishings. Mr. Eggers' illustrations are a considerable feature of "Homes of Character."

THE SPANISH HOUSE FOR AMERICA—By Rexford Newcomb, A. I. A., author of "The Old Mission Churches and Historic Houses of California;" a book of one hundred sixty pages, fully illustrated with photographs of completed buildings, plans and details. Published by J. B. Lippincott Company, Washington Square, Philadelphia. Price $3.50.

The design, furnishing and garden work are discussed in detail and the author supplies a great deal of valuable information, displaying fine knowledge of Spanish architecture. The book tells how to avoid the bizarre and overdone, how to treat windows, grills, stairways, balconies and all the charming adjuncts of this fascinating style. There are approximately ninety-seven full page plates showing interiors, exteriors and plans. The houses illustrated range from the small dwelling of a few rooms to the more pretentious city home of many rooms. Those desiring up-to-the-minute information on Spanish houses will find much in this book of value.

THE BOOK OF LITTLE HOUSES—Edited by Lucy Embury Hubbell, Associate Editor of Garden and Home Builder. Published by Doubleday, Page & Company, Garden City, N. Y. Price $3.00.

The layman in search of ideas on home building will find in this book many valuable suggestions based upon examples of good architecture executed by seventy-five distinguished American architects. The volume tells you something about styles and the best location for a Colonial or Spanish house, also, the kind of house that should be built on a small or a large lot. There are four hundred pictures and plans, all of which should be a tremendous aid in the visualization of one's special wants.

COURT DECISION STRENGTHENS POWER OF ARCHITECT'S LICENSE LAW

A RECENT decision handed down in the Court of Appeal, Second Appellate District, Division 2, of the State of California, materially strengthens the power of enforcing the state law against persons who practice as architects without being licensed.

This decision, according to A. M. Edelman, secretary of the California State Board of Architecture, Southern District, will aid in the prosecution of unlicensed persons who practice as architects under misnomers and aliases of "Architects Inc.," "Architecture and Engineering," "Architectural Designers" and similar titles that mislead the public to believe they are licensed architects.

The state law in question is not an enactment to protect architects. It is a law passed by the California legislature to protect the public.

The substance of the case before the court was that one who styled himself as an "architectural engineer" agreed by contract in writing to "make all necessary plans and specifications, supervise the bids from subcontractors and supervise the construction of a proposed new Class C theatre and office building." It was stipulated that compensation for the services should be 4 per cent of the total cost of the building; but that, should the owner fail to negotiate a loan for the purpose of constructing the building, or decide not to build, the architectural engineer should be paid $200 "for his sketches and services."

It appears that the architectural engineer furnished the owner an original sketch and plans and specifications for a building, and received from the owner on account of such service the sum of $100. Thereafter the owner seems to have entered into a contract with an architect, who procured a loan for the owner, prepared other and different plans and specifications, and a theatre building was erected in accordance with the new plans.

The original architectural engineer contended that he was not permitted to fulfill his part of the contract and instituted action to collect the sum of $1072, alleged balance of commissions due him under the terms of the original contract.

The trial court found that the building was erected at a total cost of $23,000; that the defendants refused to permit the plaintiff to supervise the bids or the erection of the building; that the reasonable value of the services performed was $575. Of this amount $475 remained unpaid and judgment was given for that amount.

The defendant or owner appealed from the judgment of the trial court. The principal ground of attack upon the judgment was that the architectural engineer had no license, did not inform the owner that he was not an architect within the meaning of the statute, and that the contract was illegal and void.

It appears that before the trial court the architectural engineer in question testified that although he had been preparing plans and specifications and supervising construction work for about ten years, and was "doing it every day," he did not have, and never had, a license from the State Board of Architecture, as required by the Act of 1903 (p. 522). From his testimony, it is clear that he did not have such license, and that he did not intend to obtain one.

In line with this decision and showing a fine spirit of co-operation, the following letter, addressed to all its members, was sent out by the General Contractors of San Francisco:

March 14, 1927.

Under a recent decision handed down by the Court of Appeals, Second Appellate District, Division 2, of the State of California, it is a misdemeanor for anyone to practice Architecture in this state without a certificate.

In the event of a dispute arising in the performance of a contract, part of which includes Architectural services for plans and specifications prepared by the contractor, the courts will declare such a contract null and void.

There is only one way that a person who has no certificate can legally render such architectural service and that is by formally notifying the owner or employer that the person rendering such service is not a licensed architect.

The law licensing architects was not enacted for the purpose of protecting the architects, or merely as a revenue creating measure; it is regarded as a police measure for the protection of the public and the courts hold that when a contract is entered into in violation of its provisions, it will not be upheld.

It is believed that our members will promote their best interests by working in harmony and in closer co-operation with the Architects by having their plans made by a duly licensed member of the Architectural profession.

Respectfully submitted,

GENERAL CONTRACTORS OF SAN FRANCISCO.

By A. H. Bergstrom, President.

The ARCHITECT AND ENGINEER

AUGUST
1927

A. E. DICKINSON

A Changing World Dictated This Organization

by

A. E. DICKINSON

President Indiana Limestone Company

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CONTENTS

COVER PICTURE—House for Mrs. Alma Neiman, Hillsborough
Sidney B., Noble and Archie T. Newsom, Architects

FRONTISPIECE—Thornburg Village, Berkeley, California,
W. R. Yelland, Architect

LETTER PRESS — Page

The Month's Architectural Features... 35
Fred'k W. Jones

Progress in Architectural Control.... 43
Charles H. Cheney, City Planner

Beautifying the Concrete Floor (illustrated).... 49
J. B. Mason

Skyscrapers and Traffic Congestion (illustrated) 54
Harvey Wiley Corbett, Architect

Some Thoughts on Interior Decoration 58
K. Hope Hamilton

Largest Electrically Welded Steel Shop on the Pacific Coast (illustrated). 61

Architectural Publications 62
Robert H. Orr, Architect

Advertising for the Architect .. 97

Editorial .. 100

The Month's Magazines. 104

With the Architects..... 106

Society and Club Meetings.... 109

PLATES — Page

House for Dr. Dexter Richards, Claremont, Berkeley 36 to 40-67
W. R. Yelland, Architect

Thornburg Village, Berkeley . . 65
W. R. Yelland, Architect

House for Mrs. Alma Neiman, Hillsborough.... 41, 69 to 77
Sidney B., Noble and Archie T. Newsom, Architects

Sketches for Two Small Houses.. 42, 48
H. Roy Kelley, Architect

Interior, Remodeled First National Bank, Berkeley..... 47
James W. Plachek, Architect

High School of Commerce, San Francisco..... 57
John Reid, Jr., City Architect

House for Charles Gordon, San Francisco. .. 60
B. Cooper Corbett, Architect

First Congregational Church, Berkeley. ..79, 81
Horace G. Simpson, Architect

Mission High School, San Francisco . 83, 85
John Reid, Jr., City Architect

High School of Commerce, San Francisco..... 87, 89
John Reid, Jr., City Architect

Raphael Weill School, San Francisco.... 91, 93
Meyer and Johnson and John Reid, Jr., Architects

Horace Mann School, San Francisco . . 95
John Reid, Jr., City Architect

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THORNBURG VILLAGE, BERKELEY, CALIFORNIA

W. R. YELLAND, ARCHITECT

The
ARCHITECT
AND ENGINEER

VOL. 90 AUGUST, 1927 NO. 2

The MONTH'S ARCHITECTURAL FEATURES

Newsom & Newsom's House for Mrs Alma Neiman ~ Burlingame
W R Yelland's House for Dr Richards ~ Claremont

TWO interesting houses are shown this month, one by Architect W. R. Yelland in Claremont, Berkeley, and the other by Sidney B., Noble and Archie T. Newsom, in Hillsborough, San Mateo County, California. I asked Mr. Yelland the type of architecture of the Doctor Richards house in Claremont—a very sensitive subject with Mr. Yelland, by the way.

"Just rural European style, you may call it," said the Oakland architect, and it was an effort for him to commit himself even that much. Mr. Yelland does not adhere to any one style, in fact no type means anything more to him than a point of departure. In other words, a basis on which to develop his own personal rendering.

Mr. Yelland agrees with the well known Eastern architect, Harrie T. Lindeberg, that American architecture has shown an unfortunate tendency towards copying, which practice, while not actually unethical, is obviously stupid, for the architect who copies not only atrophies but produces work that does him very little credit. Copyism tends toward sterility—toward houses that look like replicas of residences.

To again quote Mr. Yelland: "If you must have a style call it rural. That is about as vague a word as I can think of. In domestic architecture it is futile, stupid, to copy or try to reproduce. Every time a man puts his hand down to cut, carve or chisel or build a house, he must express his own self. It seems to me that any intellectual person should be able to judge an individual who builds a house as well as the individual who dwells therein."

* * *

The Neiman house at Hillsborough Oaks, Hillsborough, must be credited with possessing a real Spanish atmosphere. The pictures show how well the Newsoms have solved the problem of making the house fit into the landscape without destroying the natural growth. Unlike so many dwellings of this type its liveableness has not been sacrificed for its architectural beauty.

The exterior walls are whitewashed cement with a Gladding, McBean hand-made tile roof. The front hall and dining room have promenade Mission tile floors. The living room has a cathedral ceiling with exposed redwood trusses.

The finish and furniture of the master bedroom are done in Louis XVI style. Niches containing standing lamps relieve the monotony of the wall space of the front stairway. Novel firescreen doors of wrought iron and metal are used in front of the mantel pieces.

Other features of the Neiman house include an outside stairway to a second story balcony; also an outdoor fireplace. The driveways are bordered with red roofing tile placed on ends and the terraces and fishpond are built of selected Carmel chalk rock. There is some nicely designed iron and grill work both inside and outside of the house, which adds a touch of refinement to the general atmosphere of the place.—F. W. J.

STAIR HALL, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, BERKELEY
W. R. Yelland, Architect

OUR OBLIGATION

From an address by Milton B. Medary, Jr., at the A. I. A. Convention, Washington, D. C.

The Architect hears everywhere: Let us have a new architecture; let us have done with the dealers in Classic and Medieval forms; let us try something truly American! This is plain sophistry. Just as well say: Let us have an entirely new written language, as well as the physical one; let us stop using the words of Shakespeare and express our thoughts by sounds never heard before; and let us be entirely individual and no two of us use the same sounds! This sophistry is due to the confusion which fails to differentiate between using the soul and the mind of Shakespeare as our own and using the words with which he expressed the thing born in his own spirit; words which have become exquisite with every delicate shade of meaning only because men have long used them and understand them. With out them the power of beautiful expression would disappear. The written language is a living and changing thing, however, and slowly and surely as Doric Architecture became Ionic, and Roman, Romanesque and Romanesque, Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century, and of the present day.

Let us, then, in looking to the future, close our eyes to the changing multitude of outer manifestations and seek below the surface for the roots out of which they spring, and let us search among the roots for those which are universal and have abiding character. On these let us build in our own way, with the freest fancy, expressing our own spirit. We need not copy last year's blossomings but we may and should take what made these blos-

somings beautiful as our inspiration. Our work will then surely be ours and cannot be confused with carefully reproduced expressions of great souls long since dead. This latter is the plagiarism which proclaims its author's belief that architecture is no longer a living thing.

Our obligation is to contribute to the utmost that is in us to the great architecture of the world and to help those who follow us to contribute more on the structure we have thus developed. It is here that we feel the need of understanding clearly the nature of our opportunity and its challenge. We have chosen architecture as a medium by which each of us shall give his personality to the evolution of life. If we are to insure as great a contribution as came from those who have chosen other media for the life expression, we must seek the fullest expression of our art.

LIVING ROOM, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, BERKELEY
W. R. Yelland, Architect

WITH THE LANDSCAPE ARCHITECTS

A short time ago Howard Gilkey, landscape architect of Oakland, gave a brief talk over radio KTAB on Happiness Found in Gardens. Since that time the comments that have come into the station seem to indicate much interest in gardens on the part of the radio audience. It is possible that he will give a series of intimate talks in the future on not only the role of gardens as decorative features but as outdoor living rooms.

The development of the East Bay creeps up the beautiful slopes of Piedmont slowly but surely. Howard Gilkey is developing a garden on the very frontier for Mr. E. E. Paxton who now resides in the Huntington Apartments in San Francisco. The house was designed by Architect Clarence Tantau.

Howard Gilkey reports that the time will soon come when the Monterey pines which cover many of the hills in Piedmont and Montclair will be a thing of the past. The Dendroctonus beetle which operates under the heavy bark is killing off the trees. There seems to be no spray or insecticide which will reach him. Digging out by hand has proven to be the only solution. The matter is most serious and should claim the attention of the owners of tracts which have pine groves so that concerted action will be taken before it is too late.

Stephen Child of San Francisco, president of the Pacific Coast Chapter of the American Society of Landscape Architecture, is preparing plans for the acre estate of Prof. J. W. McBain, of the Department of Chemistry of Stanford University. The property is beautifully situated on a series of rolling hills.

STAIR HALL, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, BERKELEY

W. R. YELLAND, ARCHITECT

PORCH, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, BERKELEY

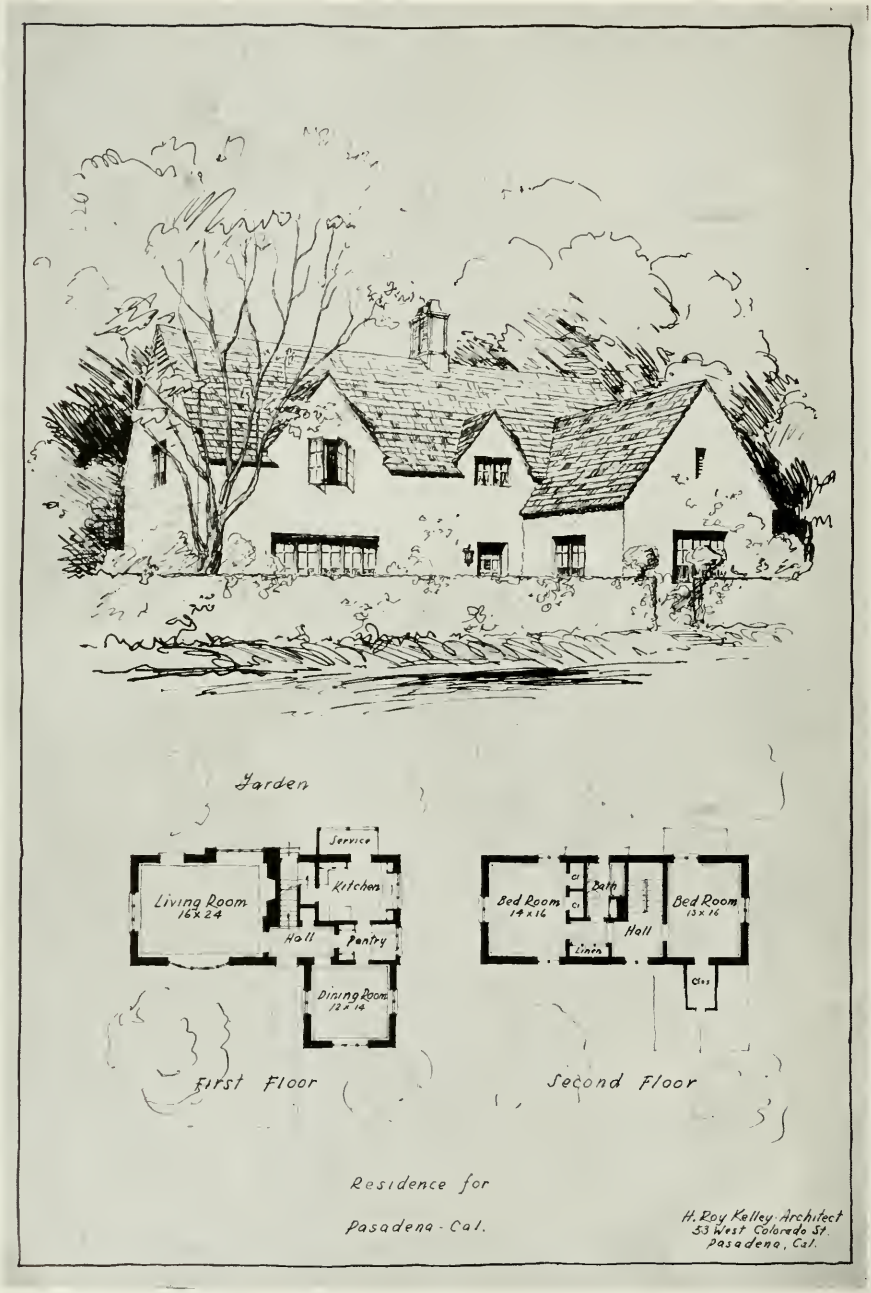
W. R. YELLAND, ARCHITECT

ENTRANCE STEPS, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT

W. R. YELLAND, ARCHITECT

HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH, CALIFORNIA

SIDNEY B., NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS



SKETCH FOR FIVE ROOM HOUSE, LOS ANGELES

H. ROY KELLEY, ARCHITECT

PROGRESS in ARCHITECTURAL CONTROL

By
Charles H Cheney ~ City Planner

PROUD as we are of many things in Washington, why is it that after a hundred years of building, and despite the many millions spent by the Nation, we find in our National Capital, only 25 per cent of a city? Why do we as a nation, who know how to organize and do other things so well, continue to permit that 75 per cent of ugly, depressing and absolutely out of place building in the one city that should be as near perfect as we can make it?

Why is it that only about 10 per cent of the buildings of New York City, or of Philadelphia, Chicago, San Francisco or of Los Angeles, are sufficiently good or attractive to be worthy of permanent life? In fifty years more than half the buildings in most of our cities will be torn down, not because they are unsafe in framing, but because their exterior appearance ruins the value of the street. How long will we continue to put a premium on the careless builder, the cheap contractor and the ugly junk, the shoddy building, the off-color and bad design, which not only depreciate their neighbors so insiduously and unfairly but worst of all, blight the attractiveness and the value of what little good architecture there is, and break down that love of home and of the finer things of life, which must be the mainstay of every city?

These are pressing economic and social problems, of far-reaching importance, not only to real estate and business, but to the whole human structure of a city. Behind them there are deeper, less tangible but very important and precious spiritual values of life that must be conserved at any cost.

A new consciousness is abroad today demanding a constructive answer to and a definite solution of these problems. At many scattered points across the country definite steps are being taken. Any city planning or any city planner overlooking them will be left behind in the advancement of our cities during the next decade. We must have reasonable architectural control of building design in all cities. It is a necessary objective in every city building scheme.

Architectural control and the architectural program of the city are as definite and inseparable a part of a comprehensive city plan as zoning, the major traffic street plan, the unification of rail lines and terminals, rapid transit, the park, playground and school system or the grouping of civic centers and public buildings (the recognized parts of a complete city plan). It is astonishing that, with the marked progress in municipal planning and government in this country, some of our chief authorities overlook this important matter—the architecture, the biggest, closest mass on the horizon of every city and of every life in it. Cities consist of buildings and their sites, commonly called architecture, although really only a small part of the buildings can be accurately dignified by that term.

The extreme importance of environment in moulding our lives, our thoughts and our actions, is every day given more importance by modern psychologists. If 90 per cent of our environment is needlessly ugly and depressing the lives of all of us suffer for it. What kind of a civilization is it that allows such a large proportion of its people to suffer from such building conditions? Certainly no comprehensive city planning, such as pretends to look to a better future, can sidestep or omit plans for definite architectural improvement and control. Zoning alone cannot stop the blighting and ruin of neighborhoods.

By architectural control is meant the setting up of some competent machinery to stop bad design and bad color before they get started, to insure a reasonably good architecture before a building permit is issued.

The trouble is we have still too much amateur planning, too many "planless planning commissions," too little understanding and constructive co-operation as yet from the architects and others who should take these matters in hand.

A number of letters protesting bitterly against the cutting of long rows of existing street trees in street widening proceedings have come to me during the past year from women's clubs and others. Strong reaction is bound to arise to any city planning which neglects or destroys the spiritual values of life. This particularly is true in fast growing cities like Los Angeles, where over $60,000,000 of street openings and widenings of the Major

Traffic Street Plan Program have been put underway in two years. Proper city planning will see to it that where trees are removed new ones shall be planted in the same proceeding, that new set-back lines and a constructive program for the architecture of the street be provided.

The spiritual values of life, the amenities as they are sometimes called—life, liberty and the pursuit of happiness—are crushed and thwarted by this 90 per cent of bad environment. It is time that we as a people definitely took them in hand to guarantee every man his rightful heritage (not leaving to just the 10 per cent of well-to-do, the protected home neighborhood with architectural control) and to give assurance to all that no badly designed or off-color building can be built that will spoil their environment or depreciate their investment. The ordinary man is just as much entitled to this protection as those who now have it by wealth. In the next ten years he will be given it, as generally as he is now given the protection of zoning.

"To best promote the amenities of life, health, safety, etc." and "the improvement and control of architecture, and general embellishment of the area under its jurisdiction," shall be, among other things, the legal purpose of the planning commission in preparing a master plan, authorized for every California city or county or region, by the new planning act passed by the 1927 legislature (Senate Bill 585). The rest of the act is largely the standard law recommended by Secretary of Commerce Herbert Hoover for all states, but these important phrases broaden the City Plan to its proper scope and should be adopted also by other states.

Ordinary people are beginning to demand that they be given protection from architectural blight by the city under its police power, and we have good reason to believe that our courts will sustain this wider use of the police power for public welfare.

But we do not have to base our hopes of having the courts sustain architectural control on aesthetic considerations alone, important as they are. There are sufficient economic grounds, sufficient business reasons why this great matter will be firmly taken hold of and effectively handled, once our business leaders, city authorities and people generally understand there is a way out.

For at least 50 years developers of the higher class real estate subdivisions have realized the value, not only of protective restrictions imposed by covenant in the deed or contract of sale, but have gone so far as to say that the architectural design of all buildings in their tracts must be submitted either to the seller or to a competent committee, often of trained architects, for approval to insure that nothing unattractive or depreciating should get in. Experience had shown that profits from the sale of any tract can only be taken out after the first half or the first three-quarters of the tract is sold, as the overhead and improvement costs must first be paid, before touching the profit.

Long before half of any tract of considerable size is disposed of, many buildings must be built, to insure subdivision success. If any one of these buildings is of bad design or off-color, and in most cases a large percentage of them are, buyers hold off and it is difficult to dispose of the rest of the tract, except over a long delayed period, eating itself up in taxes and interest. A surprisingly large percentage of subdivision promotions in this country have to sell out the last quarter of their lots at a greatly reduced profit, or at a loss, simply because they did not establish proper architectural control.

Reasonable decency of design and color must be assured in every real estate subdivision operation or the promoters and financial backers are flirting with ruin. Hence the real estate men of the country have been educating the public steadily, over a good many decades, to the value of protected home and even business neighborhoods and to the necessity for reasonable architectural control. Realizing that the public should insist upon municipal protection of the same kind, the Department of Public Welfare of the Commonwealth of Massachusetts, last year sent to every city and town of the state, a bulletin entitled "Planned for 1960 and After," pointing out what was being done in the Palos Verdes Estates development near Los Angeles, with the following comment: "Control in this way, even to the design of the buildings, points clearly to what all places will have to do if the prevailing medley of uses and design is ever to be overcome. The art jury is legally established because the entire area is group-controlled instead of being left to private whim and private profit, yet great profits are sure because the value of a home depends upon its value as a home, and not upon its value as a pile of building material."

The greatest economic loss of our time is in the 90 per cent of bad building that we allow to go up in our cities. There is little or no excuse for it. Building inspectors in practically all the large cities will give you estimates, varying

at most a few percent, that only about 10 percent of the plans for buildings built today are prepared by trained architects or others with any competency in design.

They say that builders and contractors bring them as little as possible in drawings in order to get by the building code provisions for safety and strength of materials. Unless some check up, some architectural board of review, is set up as carefully to insist upon reasonable decency of design and color, as is now done by the building inspector in most cities as to safety of materials and framing, exits, light and air, etc., we cannot expect much improvement. The loss and waste will go on, the junk and depreciating ugliness of our cities will multiply.

The economic value of consistently good architecture and good environment is very large. Real estate developers, in practically every city, can point to tracts that were architecturally well protected, where the land values are generally two to three times, sometimes ten times, what they are in unprotected districts equally well situated.

Suppose we rated our cities according to the percentage of good architecture and good environment they offer. A frank and yet reasonably liberal and unbiased board of inquiry would have to report somewhat as follows:

Washington	25 per cent
New York City	12 per cent
Philadelphia	15 per cent
Chicago	8 per cent
San Francisco	11 per cent
Los Angeles	12 per cent
London	9 per cent
Paris	90 per cent

Contrast with this some of the cities and suburban communities that have established definite arcchitectural control:

Roland Park, Baltimore	95 per cent
Forest Hills, Long Island	95 per cent
Shaker Heights, Cleveland	80 per cent
County Club District, Kansas City	75 per cent
St. Francis Wood, San Francisco	85 per cent
Palos Verdes Estates, California	95 per cent
Santa Barbara, California	95 per cent
Nantucket (100 years old)	95 per cent
Yorkship Village, Camden, N. J	95 per cent
Paris, France	90 per cent
Amsterdam, Holland	85 per cent

While England has been as backward and careless as the United States—London and Liverpool are as depressing, dingy and depreciated as large parts of our own Chicago, New York and Philadelphia, to say nothing of the terrible main streets of our thousands of small cities—the cities of the continent of Europe have been much more forehanded. Practically all of the latter have some kind of definite architectural control. Seventy-five years ago Paris set out deliberately to be the handsomest city in the world. Paris is reported in 1926 to have taken in $226,000,000 from visitors who came to enjoy its loveliness.

We are beginning to have places in this country with similar ideals. A number of the new towns of Florida have started well. The proposed new New Orleans zone ordinance prohibits the modification, alteration, or construction of any facade out of architectural harmony with surrounding buildings in the Vieux Carre or old French quarter. Santa Barbara, Riverside, Palos Verdes, Santa Fe Rancho, among others in California, have taken or are taking distinct steps for architectural control and arcading of streets, group design of plazas and business buildings, establishment of arcaded towers out over sidewalks to relieve the terrible monotony of the checkerboard plan, etc.

It is time that the powers of the Fine Arts Commission of Washington be extended to make it an Architectural Board of Review with veto power over all buildings and structures (private as well as public) and their color, in the National Capital. Until that is done Washington can never be more than 25 per cent of a city.

As pointed out above, there are obviously two methods of ensuring decency of design. The first, and so far more common method, is by requiring approval of all plans of new buildings in a tract by covenant in the deed or declaration of restrictions. The other, and coming method, which undoubtedly will be used on a much larger scale, is by municipal checkup or inspection of design and color by the establishment of architectural boards of review under the police power of ordinance.

When the Palos Verdes Project was started in 1922, advantage was taken of the experience of Roland Park and other great subdivisions, and architectural control was put immediately and permanently in the hands of an art jury, established with a $300,000 endowment, so that the income would be sufficient to employ the best architects to serve on the jury, with a surety that they could afford to leave a large and valuable practice long enough for the necessary meetings. The experience of municipal art juries was also used in establishing the makeup of the Palos Verdes board with con-

trolled nominations, and in arranging to give the board an independent judicial standing.

The real estate subdividers who started architectural control have unfortunately in many cases kept a string on it. While they appreciated the value to themselves of passing on and holding up the design of buildings while selling lots, very few of them have been willing to take the trouble to set up a permanent board of review or art jury to pass on plans after their last lot was sold and they were out. Others have frankly traded upon the fact that the lot buyer hardly ever realizes that he will be without any protection when the original sale of lots is over. Most people buy blindly and take their protection for granted, then later find themselves without recourse.

Some of the operators appoint one-man art juries; i. e., they designate an architect whom they trust to pass on the plans of each building submitted, reserving the right to overrule him. This is obviously a left-handed method. After talking to a considerable number of the architects so appointed in various parts of the country, I find them, almost without exception, discouraged by being overruled, and hopeless as to the long future after the selling company gets out. They say that people will listen better to the judgment of a group of men than to that of one man. Each architect is liable to lean towards one kind of architecture. Having two or more architects on the architectural board of review is liable to produce more variety, without losing harmony. A jury of three should be the minimum even for tracts of less than 100 acres. A majority of every jury should be trained architects or men nominated by the local chapter of architects, or it will not have the necessary respect of the designers who must appear before it.

The financing of an architectural board of review is most important. Good men cannot be expected to serve unless they are paid at the rate of experts. Several art juries pay their trained members each at the rate of fifty dollars per half-day session which, even so, hardly compensates an architect with a good practice for leaving his office. If the board is not endowed from the sale of land, a definite ten or fifteen per cent of the community association's annual maintenance tax should be set aside for the jury, as in the case of Montecito and Burbank Art Juries.

In Santa Barbara, where the first municipal architectural board of review was established by ordinance in 1925, the Community Arts Association had, under the wise leadership of its able and public spirited president, Bernhard Hoffmann, for two years previously been carefully educating the public to the need and value of architectural control, had set up an advisory committee of architects to pass on plans when voluntarily submitted, and had even persuaded the banks and lending agencies not to make loans except on plans approved by this committee as being up to a sound standard of design. To carry on this educational work they had a grant of $25,000 per year, for several years, from the Carnegie Foundation.

Then the earthquake came and shook down two-thirds of the buildings on the principal street—Estado. Almost immediately there was a public demand that the buildings when rebuilt should be in keeping with the traditions of Old California architecture and be held up to a uniformly high standard of design. Within two weeks an ordinance was passed establishing the architectural board of review, with controlled nominations, and requiring the building inspector to submit all plans to this board for report. If the reports were favorable and the owner made the changes, if any, suggested by the Board, the inspector would proceed to issue a building permit. If, however, the owner after twenty days could not come to an agreement with the board of review as to the design of his building, he could appeal to the City Council for a special permit, after a public hearing. In other words, the board of review in this case was given as close to veto power as the California Constitution would permit without actually delegating the authority of the City Council to act in a final capacity, if necessary.

In eight months the Santa Barbara Board of Review passed on some 2000 building permits and succeeded in getting practically every owner to build in the Old California style. Then petty politics intervened, a short-sighted council was elected and the ordinance was repealed. But no one can take away those well designed buildings, arcades and other structures, in their harmonious and appropriate style, which this board of review insisted upon while in office. They changed the face of the city, and made it a greater mecca for tourists.

Aside from the educational work noted above as essential to arouse public opinion in a community for control of architecture, what really made the Santa Barbara board's work such an extraordinary success in so short a time, was the fact that they established a community

drafting room, where designs were furnished at cost, or even free, by a group of able local architects and by draftsmen from Los Angeles, when the owner had no architect of his own. The high character of design turned out by this drafting room has been the making of the New Santa Barbara, enriching and enhancing the many other examples of fine architecture of this attractive little town.

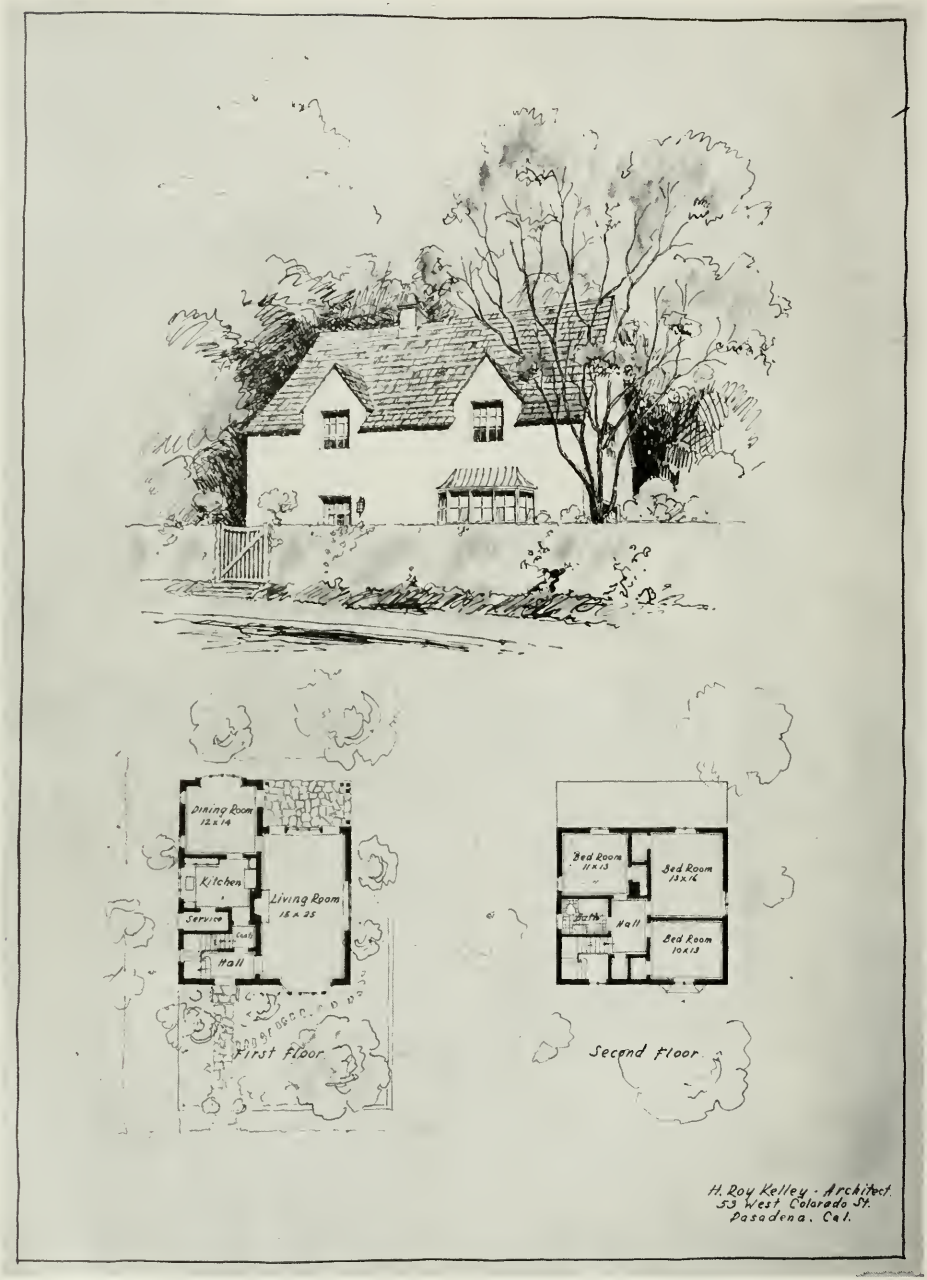
Any doubts sensitive architects might have about having their work received by such a board or jury is largely dispelled after one submission of plans. The good designers find ready allies in a good board. But all agree on the importance of setting up a competent barrier against this 90 per cent of bad design or no design. As secretary for several years to two art juries and advisor to several others, I have yet to see an owner who, in the long run, was not grateful to the art jury for thus protecting him from his neighbors' possible carelessness or folly.

"It will work. I am convinced, since seeing Santa Barbara," President John Nolen of the National Conference on City Planning, told the state meeting in March 1927, at Oakland, California.

(Abstract of a paper delivered at the National Conference on City Planning, Washington, D. C., May 11, 1927.)

INTERIOR REMODELED FIRST NATIONAL BANK, BERKELEY

James W. Plachek, Architect



SKETCH FOR SIX ROOM COTTAGE, LOS ANGELES

H. ROY KELLEY, ARCHITECT

BEAUTIFYING *the* CONCRETE FLOOR

By J B Mason

PROBABLY no portion of the house has more direct and intimate contact with those who live in it than the floors. So much of the comfort, beauty and livableness of a home depends upon them that I am almost tempted to say that they should receive more serious thought in the planning of a client's future **maison jolie** than any other structural part. The floor is the background of the room,—the foundation upon which the whole scheme of things rests. For this reason, dark tones which suggest stability, strength and support should predominate. A fundamental law of interior planning upholds this view as to color. If the relationship of wall, ceiling and floor is to be most artistically maintained, the floor should be the darkest part of the room, the ceiling the lightest and the walls of an intermediate tone.

The growing popularity of hard surface floors, by which I mean such types as tile, slate, stone or concrete, is probably due to a wider acceptance of this color theory. It is quite possible also that the use of massive dark toned furniture has had an appreciable effect on floor color, making the dark hues predominate. At any rate, it would seem that the lustrous deep colors of the modern hard surfaced floor harmonize well with heavy mahogany and oak furniture such as we find in use in the majority of American homes, and this type of floor forms a most suitable background for the brilliant color in prevailing modes of rugs and carpets.

Whether or not color has played a part in bringing about the present vogue of tile, slate and similar surfacings, the fact remains that we have a new type of floor construction to consider as a result of their popularity. It requires a perfectly rigid, firm base to support these types of surfacings and preclude the appearance of cracks. Concrete floor slabs, as a result, are coming much more into general use in residence construction.

CONCRETE FLOOR, HOUSE OF FRED R. JOHNSON, BEVERLY HILLS.
Harry McAfee, Architect

A concrete floor slab completely sealing up the coal pile, furnace and other sources of fire in the residence basement, eliminates much fire danger. This is, no doubt, one of the biggest arguments for its use. There are, however, other qualities which commend this type of floor construction that are not mentioned so frequently. It is rat-proof, dust-proof and vermin-proof. It eliminates sagging and warping and the well-known squeaks that have been so often mentioned in fiction, especially in stories concerning night prowlers. It is hard to imagine what the popular story writer will use to announce the presence of a burglar in a room of velvet darkness when he no longer is able to state that "the sudden shrill squeak of a loose board sounded through the darkness with startling clearness." It will eliminate one of our most time-honored story devices!

GATCH-HILL STUDIO, LOS ANGELES, CALIFORNIA (CONCRETE FLOOR)
Morgan, Walls and Clement, Architects

Interest in concrete floors has resulted in the discovery of a number of methods of surfacing and finishing the concrete. One of the most successful is the use of mineral pigments in the upper layer of a two-course job. Commercially prepared pigments are obtainable in shades of red and yellow, red and brown, maroon, yellow and brown, or various shades of green, in almost any supply store. The most important consideration in the selection of pigments is the avoidance of organic compounds. It is interesting to note that a mineral pigment such as ultramarine blue will increase the strength of concrete as much as 15 per cent, whereas, an organic color matter such as carbon black may decrease the strength of concrete as much as 40 per cent.

Coloring materials come in several different forms requiring various methods for proper distribution of color. Dry pigments may be used with sand and cement; this method requires very thorough mixing in order to insure complete distribution of the color. A well-known concern markets coloring material as a paste which is dissolved in the mixing water. Pigments in another form are also used to color the water which method insures uniform distribution through the cement. Some of the commercial preparations have hardening and water-proofing qualities which are claimed to add to the value of the concrete floor.

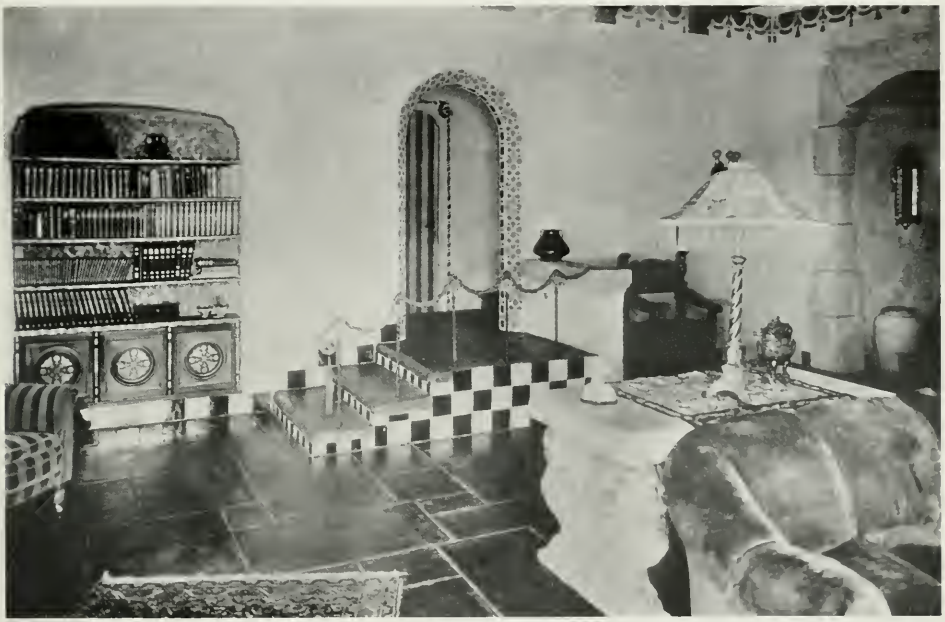
The pigment colored top must be finished by well-skilled workmen, as it is necessary to have

an especially smooth and flawless surface. A common procedure which has proved very successful is the use of an ammonia solution followed by the application of Chinese nut oil. The ammonia solution removes excess mortar and the Chinese nut oil serves to bring out the color in the concrete. When waxed and highly polished, this method produces a floor surface that is highly lustrous yet deep hued. The surface may be marked off in irregular squares or flags which make it resemble carefully laid stone worn smooth by centuries of use.

The cement surfaced floor may also be treated with a stain or enamel and intricate and interesting designs worked out on the concrete. A design of interest is obtained by selecting certain blocks marked off in the concrete and coating them before they become thoroughly dry with several layers of thick enamel paint. The enamel is allowed to dry well into the cement and then a coat of dark oil stain with an antique effect is applied. This is rubbed into the surface simulating an effect of wear, and then a final coat of wax applied.

Experimentors have produced some very interesting effects in concrete floors by means of texture. One instance I have in mind, is the use of a scrub-brush on the surface while the concrete is in a plastic state, to produce a rough textured surface similar to Spanish flags. By use of inlays of brick, tile or other material, novel designs may be worked out to produce new effects in concrete floor surfaces.

The future popularity of concrete floors depends largely upon obtaining an understanding of the variety of surfacings possible. Construction is not difficult and the value of such floors in producing better and safer homes is unquestionable. But before concrete floors can become universally popular for residences, concrete surface treatment must be understood. No one would choose for a fine residence a concrete floor that would resemble a sidewalk. The residence floor requires refined treatment, and prospective home builders must be made to realize that such treatment is easily possible. The fact that original designs and heretofore untried color effects may be achieved in the concrete floor makes it an especially interesting field of experiment for the architect. The accompanying illustrations show the possibilities of the concrete floor when properly handled.



HOUSE OF ARCHITECT KENNETH MACDONALD, JR., LOS ANGELES

Brown Tinted Concrete Floor

CONCRETE FLOOR AND CAST STONE STEPS, HOUSE OF JAS. SCHULTZ

HARWOOD HEWITT, ARCHITECT

CONCRETE BALCONY AND FLOOR, HOUSE OF W. H. HANSON, FLINTRIDGE

HARWOOD HEWITT, ARCHITECT

SKYSCRAPERS and TRAFFIC CONGESTION

by
Harvey Wiley Corbett - Architect

I REGARD the skyscraper as one of the modern inventions which has proved beyond question its efficiency as a factor in business. I think that the concentration of skyscrapers has proved its efficiency. Eventually, New York must and will become a two-storied street city—three stories if we count the subway track level below the street surface; and such a city has been projected, although, of course, we cannot hope now to plan for a hundred or even fifty years hence. If we can plan twenty years ahead, we are doing all that is reasonably possible.

The skyscraper and traffic problem is not a New York problem but is a problem in every large city of the country.

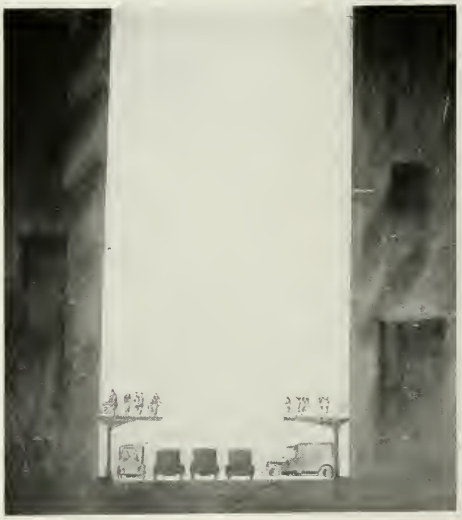
If you examine the city of London, you find an area of streets, in proportion to a building area, far in excess of anything that we know of in New York City. When you consider the number of small parks and other things of that character in London which make London the city it is, you realize that the building area there is much smaller in proportion to the street area in Manhattan. And yet there is not a single skyscraper in the city of London. I don't know the actual average, but I doubt very much if it is a four-story city. And the problems with which we are confronted are more serious than in a city without a single skyscraper.

A man walking on the street occupies about ten square feet of surface; an automobile standing or parked occupies one hundred square feet; an automobile moving slowly occupies two hundred square feet of surface and, if it is speeded up to fifteen or twenty miles per hour, it occupies three or four hundred square feet of street surface.

Just multiply the number of automobiles in Manhattan by the area of the streets and you have the answer without question to our street congestion. The skyscraper has absolutely

Illustrations Courtesy of Buildings and Building Management.

SHOWING CONGESTION ON NARROW STREETS



FIRST STEP TOWARD IMPROVEMENT

nothing to do with it. Skyscrapers or no skyscrapers, the condition would be the same. It is the same today in European cities, where the automobile is not in use to the extent it is here.

Another factor which we must recognize is the modern commercial development—the use of more and more things—every individual throughout the whole social scale having conveniences and comforts and commodities that were absolutely unknown, except to a limited few, twenty or thirty years ago. All of these things are being manufactured; raw material is brought here and carried over there to be manufactured; and carried back again to be distributed—all of that is going on and congesting traffic, with the result that we have this condition not only in America but in Europe, and the skyscraper, as I said before, is not a factor.

The more I think of the matter, the more convinced I am that the only reason New York City traffic isn't congested to the degree that it is in London—the only reason we are able to flow at all is because of the skyscraper. In other words, I regard the skyscraper as the relief of traffic rather than an addition to traffic.

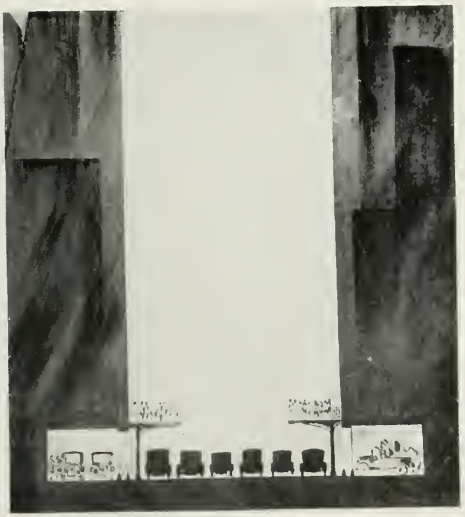
That may seem like a rather strange statement because there are so many people in the streets—the streets are so crowded—but actually what happens is this:

While we have skyscrapers in New York, it is not a whole city of skyscrapers. Our skyscrapers are in certain centers—very close and compact in those centers. And they have developed that way, not because of real estate exploitation, not because of a simple desire of the New Yorker or the American to be on a certain corner of a certain street, not because property owners have seen an opportunity to exploit a piece of land and get the most out of it, but because the skyscraper fills a definite function in American business life. Now what is that function?

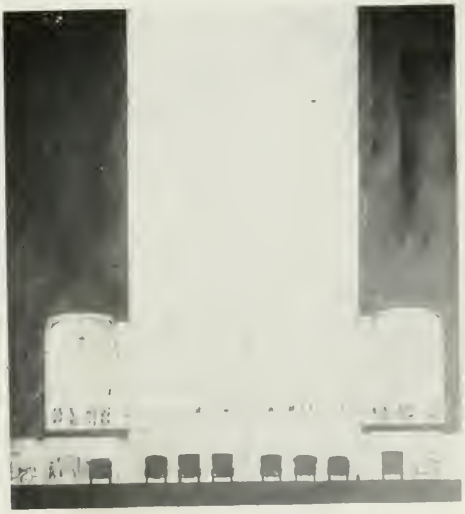
Just by way of illustration: From my office in the Bush Building, I can telephone any one of my business associates and in fifteen minutes I can be in their office or have them in mine, for the personal conference which is always necessary in the conduct of business.

In London, business is spread over an enormous area with the result that the busses, the trams, the taxis, subways and every means of transportation are crowded with people who are moving about carrying on their business.

I think we should approach this subject with a very open mind; that we should not create a slogan, 'Down with the skyscraper'—although I must say that this is an age of slogans and many a man has become a political success and



SECOND STEP TOWARD IMPROVEMENT



FINAL STAGE. ARCADES UNDER BUILDINGS

PERSPECTIVE SHOWING STREET CONGESTION IN A METROPOLITAN CITY

RAISED SIDEWALKS FOR PEDESTRIANS RELIEVE CONGESTION SOME

been elected to office with nothing more than a slogan behind him, and just such a slogan as 'Down with the skyscraper.'

I regard the congested business centers as the most efficient method of carrying on the commercial work of the present day. I think it is up to engineers and architects to solve the mechanical details of traffic—to study methods of increasing street capacity, to study problems of transportation—subway transportation—so that these conditions can be met. But the necessary thing, the essential thing is that growth along the lines which progress has developed may be permitted to continue—continue intel-

ELEVATED SIDEWALKS RELIEVE MORE OF THE CONGESTION

ARCADES UNDER BUILDINGS REPLACE ELEVATED SIDEWALKS

ligently, continue co-operatively—and not simply accept any blanket indictment against any particular phase of this modern commercial development.

The subway problem is a serious one—we all know that, whenever we use it—and how shall we prevent this method of starting new subways at points of congestion and carrying them out to developments which are already made and thus continue this vicious circle, as it has been called? It is a very serious problem.

I regard the skyscraper as one of the modern inventions which has proved beyond question its efficiency as a factor in business. I think that the concentration of skyscrapers has also proved its efficiency for the reason that I gave you a moment ago.

I see our cities developing with concentrated centers—just such a center as we have here—and growing in the logical way that they should grow. You can never stop growth successfully. A city is not just a concentration of bricks, stone, streets and subways. It is an organic thing and every one of us are like the cells, the corpuscles in the blood flowing through this great organism.

It is a simple matter to move people in elevators; it is a complicated matter to move them along the streets. That is the reason large buildings function as they do and why a great deal of business in our big buildings is carried on within the building itself.

At the present moment we are erecting in a small town in Pennsylvania, a 22-story skyscraper. There isn't anything in that town over four stories.

This structure is being erected for an enormous concern—the Pennsylvania Light and Power Company—and their employees at the present time are scattered throughout that town in twelve or fifteen buildings. Employees come to town in motors and the cars stand on the street in front of these buildings. In order to carry on business these people have to move about. This building will allow all of these people to be under one roof and give them vertical circulation as a means of communication in their work and keep them off the streets throughout the whole working day.

It seems to me that when you analyze an individual problem of that kind, you see the reason for the skyscraper existing as it does. That is probably one reason why New York is not more congested in the streets than it is.

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO
John Reid, Jr., City Architect

Some THOUGHTS on INTERIOR DECORATION

By K Hope Hamilton

Every passion and affection of the mind has its appropriate tint and coloring, if properly adapted, lends its aid with powerful effect, in just discrimination and forcible expression of them; it heightens joy, warms love, inflames anger, deepens sadness, and adds coldness to the check of death itself. Opie's Lect. IV. 147.

"I DO not like purple, it is so funeral," said an individual. It is indeed sad that erroneous associations should be attached to this lovely color, but error of opinion may be tolerated where reason is left free to combat it. Be sure that suggestions are founded on good theory, which friends so helpfully add, and not retrospective, before adopting them to be apart of your picture.

Leonardo da Vinci long ago observed that "those who become enamored of the practice of art without having previously applied themselves to diligent study of the scientific part of it may be compared to the mariner who puts to sea without a rudder or compass, and therefore cannot be certain of arriving at a wished-for port."

For direct allusions to the expression of colors, we naturally turn to the pages of the imaginative poets, among all the painter poets. Shakespeare, as might be expected, stands preeminent.

Purple is a secondary and is the most retiring of all rich colors. The perfect purple is composed of red five parts, blue eight parts.

In symbolical art purple carries different associations. When inclined to the crimson scale it is symbolical of regal state and dignity.

The rhapsodists of Greece often used to recite in a theatrical manner, not only with proper gestures, but in color suitable to their subjects. When they acted the "Odyssey" of Homer they were dressed in purple colored robes.

Next to green purple is the most pleasing of consonant colors, and has been celebrated as a regal or imperial color as much perhaps from its rareness in pure state as from individual beauty. Babylonians are said to have clothed their idols with purple.

Great power of expression in colors is acknowledged by all who investigate the subject. The ever-open page of Nature illustrates to us the effects of all things lovely upon the sensitive mind by its all-pervading agents in the majestic scheme of creation.

'In Nature there is no blemish but the mind. None can be called deformed, but those who associate the beautiful with the unkind.'

Nature, at all events, humanly speaking is manifestly very fond of color. Color is the smile of Nature and conveys many happy associations to all who reflect her smile.

* * *

THE LIVABLE ROOM

Should a room reflect the personality of the owner?

You often hear it said that a room reflects the personality of the owner. One room out of ten thousand is applicable to this pretty phrase.

It is true that few of us have such definite personality that it can be reflected in terms of furnishings and color. In the majority of cases selections follow the contemporary current of taste. Many flatter themselves that their room expresses their personality. Beware of the sheepish following of current taste and the complete effacement of one's personal likes and dislikes.

A room should look as though it had always been lived in, the objects used in its furnishings are things which have been associated with the occupant, or should have been associated in his life.

A room that looks lived in has been lived in. Pictures, rugs, furniture that have known human association reflect a warmth and general friendliness of human contact.

The rooms that we most enjoy are the rooms that greet one with a welcome and beckon one to remain.—K. H. H.

* * *

THE OMAR KHAYYAM ROOM

Among the most interesting restaurants in New York City, from a decorative standpoint, is the Omar Khayyam Room in the Hotel Martinique. The chief feature of the decorative scheme is the series of mural paintings inspired by the quatrains of this Persian poet of the Twelfth Century.

Decorative suggestions derived from the poems of Omar Khayyam seem especially appropriate in a restaurant of the Broadway type, for the care-free spirit that dominates this poet's work is in key with the mood of the patrons who are seeking relaxation from the responsibilities and worries of the day.

PANEL DECORATIONS INSPIRED BY THE QUATRAINS OF OMAR KHAYYAM

Omar Khayyam has become so well-known during recent years through Fitz-Gerald's translation that the significance of the decorations is felt and the quatrains that they illustrate are recalled with more or less accuracy by many people, while every one, probably has a conception of the spirit of this poet's work.

The dominating color of the walls and the ceilings is in a light golden-tan, while the draperies show this color in combination with soft old-rose. A novel idea is shown in the short curtain that stretches across the side of the room (see photograph accompanying this article). It will be noticed that this curtain is in alternate sections of dark and light. The dark portions are in rose color, while the lighter portions are in light golden-tan.

The mural panels, two of which may be seen in this picture, are full of sunshine and light and show a mingling of clear, brilliant colors in pastel tints.

* * *

STAINING A HARDWOOD FLOOR

Editor The Architect and Engineer,
San Francisco, Calif.

In the May issue of the Architect and Engineer, you publish an article on "Concrete Floor Finish." We call to your attention the inaccuracy of the statement contained in the third paragraph of this article.

It is impossible to stain a cement floor with a water solution of an analine dye. As a matter of fact, any analine dye, whether oil, spirit or water soluble, would not penetrate into the surface, and if it did would be destroyed by the lime content of the Portland cement.

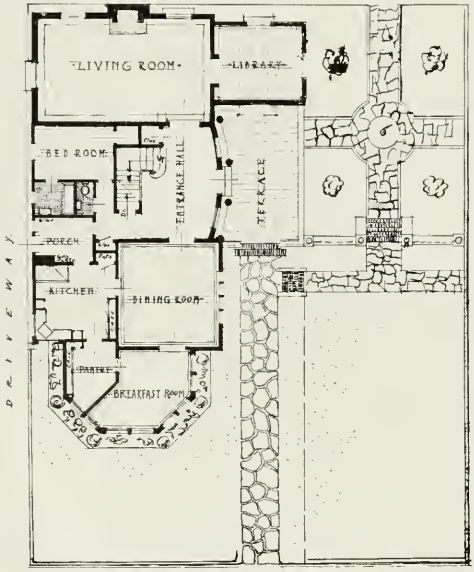
If the same materials were applied over a treatment of magnesium fluosilicate as recommended in this article, no penetration could be secured, and the action of the fluosilicates would likewise be determined to the coloring matter.

The only worth while system with which we are familiar that will stain and harden floors in one operation is the process evolved by Mr. Lammens, known as the Lammens Process Company, located on the West Coast in Los Angeles.

His remarkable work has earned for him certificate award by the American Institute of Architects, Southern California Chapter.

Very truly yours,
A. E. HORN.

HOUSE FOR CHARLES GORDON, ST. FRANCIS WOOD, SAN FRANCISCO
B. Cooper Corbett, Architect



PLAN, HOUSE FOR CHARLES GORDON,
ST. FRANCIS WOOD, SAN FRANCISCO
B. Cooper Corbett, Architect

STEEL FRAME (ALL ELECTRICALLY WELDED) SHOP BUILDING FOR ASSOCIATED OIL COMPANY

LARGEST ELECTRICALLY WELDED STEEL SHOP on the PACIFIC COAST

AN electrically welded steel frame building for the Associated Oil Company, has recently been completed at 59th and Green Streets, Emeryville, at considerable saving over the estimated cost for a riveted building. All connections were designed for electric welding and were economical on account of their simplicity.

The welds were figured at 9000 lbs. per sq. in. and the stresses in the steel at 18,000 lbs. per sq. in. The building contains 110 tons of steel, and a saving of 11 tons was made over the riveted structure.

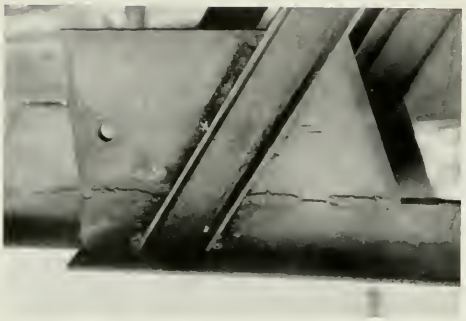
The steel shapes were delivered, cut to lengths, direct from the mill to the welding platform. Templets on this platform held the steel in place, while the diagonal members on the upper side were welded to the chords. The truss was then taken out of the templet, turned over and the diagonals welded on the other side.

In doing this work it was found that in order to prevent warping of the chords, it was necessary to limit the amount of welding at each panel point to one joint at a time and the welder had to come back four times to the same point. The welding platform and stock piles are shown in one of the photographs.

A structural engineer, acting as foreman, four welders and two laborers were employed to fabricate five one ton trusses per day.

The initial step in erection was to place the columns and connect them by a set of struts and cross braces. The roof trusses were then placed, having one bolt connection at the top chord. In this manner it was possible to erect a large part of the structure independent of the welders who made the field welding afterwards without interference from other crafts.

WELDING PLATFORM AND STOCK PILES, A STRUCTURAL ENGINEER ACTING AS FOREMAN. FOUR WELDERS AND TWO LABORERS FABRICATED FIVE TRUSSES PER DAY



TOP CHORD CONNECTION PLATE AT COLUMN

CLIPS FOR CROSS BRACING ON BOTTOM CHORD

For testing out the strength of the welded members, one of the 60 foot trusses, chosen at random, was loaded with 46% more weight than it was calculated to carry causing a deflection of less than $\frac{3}{4}$ of an inch.

After the trusses were fabricated, certain changes in the plans of the owners made it necessary to reinforce a few trusses for heavier duties than originally intended. It was interesting to note the ease with which additional steel was provided at those points which were seriously affected by the changed conditions of loading, by the simple process of welding a few steel plates and straps to the members where required, the carrying capacity of the original trusses being increased many tons.

The new shop will be used for repairing and storage of automotive equipment for the Associated Oil Co., and covers an area of 68,000 sq. ft. The work was done under the general supervision of L. D. Jurs, vice-president and chief engineer for the Associated Oil Company. Villadsen Brothers, Inc., were the general contractors, and this organization also designed and fabricated the structural steel.

ARCHITECTVRAL PVBLICATIONS

by

Robert K Orr - AIA

A HOBBY of accumulating architectural magazines and classifying their contents may not prove much of a diversion from the daily routine of architectural practice, but it is quite instructive and fascinating, to say the least.

Many consider magazines as something to be reviewed month by month and cast aside. Others take out certain parts, especially plates, and classify and file for reference. Recently, in quest of some old copies of architectural magazines, I visited a number of book stores and found only remnants of numbers. I was told that the motion picture studios buy up all old architectural magazines and keep the market deplete of stock.

If the purpose of the motion picture industry is to depict our business, social, political, religious and domestic existence, it cannot escape portraying American architectural development, which is the background of life itself.

Architecture, more than any other art, has been used throughout all ages to furnish the vital expression of life, which is bound to influence all classes in a national development and as in the past leads to a higher plane of civilization.

To own a complete bound set of any one of our architectural magazines, dealing with our earliest architectural history and architectural revivals, would be comparable to possessing a set of the National Geographic Magazine. To illustrate the work of such well known architects as Cyrus W. Eidlitz, Peabody and Stearns, Sheply Rutan and Coolidge, and H. H. Richardson would place upon any magazine's pages the stamp of authority, and to these Russell Sturgis, Montgomery Shuyler and Henry Desmond, our architectural magazines owe a great debt of gratitude.

These able men could not do anything other than disseminate proven subjects of profes-

sional value; their purpose was to educate the architect bringing his work under the scrutiny of competent critics and to interest the public in good architecture, thereby increasing the demand for competent professional service.

It is quite interesting to review some of these architectural magazines and note the changes in their technique. The architect being the master builder and oftimes the builder, our early architectural magazines took the name of "Builder"; "The Architect and Builder"; etc.

Some of these magazines have come down to the present day still retaining their name identity. However, in reviewing their contents, one is quite impressed with the changes from cover to cover. In the beginning, quite technical and carrying articles by Owen B. Maginnis, F. E. Kidder, Fred T. Hodgson and William Paul Gerhard, well known personages in the field of masonry, construction, estimating and sanitation. Others might be mentioned but these are sufficient for the purpose of saying that they, or any like group of technical writers, are not contributing very much to present day architectural magazines. No doubt, these were all important matters in our beginning and are still important, but they have been crowded out of architectural pages and our magazines are endeavoring to function to the demands of an ever increasing process of transition which implies critical discrimination and appraisal, endeavoring to provide a comprehensive view of the architectural field with here and there a glimpse of the allied arts.

The architectural magazine's worth has continued to rise to meet the needs of, no longer a mere professional group, but an American life in its active transition calling for an immense number of new developments never before dreamed of.

While the architectural press is busily engaged in meeting the demands upon it, the reader, art lover and magazine mutilater is asking "Whence and Whither?" Are publishers satisfied with themselves? Some are for they do not change materially from year to year, others evidently are not for changes are frequent and sometimes radical. Can any one who removes the wrapper, pores through their contents and classifies it as best he can, offer any suggestion of practical value. One thing may be truthfully said, and has been suggested by several writers, that the subscribers are not altogether satisfied. What their dissatisfaction is is hard to analyze.

It is becoming more and more evident there is too much duplication of architectural material. Ambitious architects have and will continue to enter the same subject in every architectural publication. This, as well as other considerations, eventually should bring about an understanding between the publishers and should lead to some regional rights.

The architect, as well as others connected with the building industry, know that the West is indicative of a certain development in architecture just as the East has its historical setting and architectural precedent; these at the present time are widely divergent, and shall probably continue so.

One subscribes to the National Geographic Magazine for geographic value—to the Literary Digest for a review of current events. The inference being that a subscriber to a Western architectural magazine would expect a certain type of architectural development and an Eastern architectural magazine a somewhat different development which he might expect would contribute definite material to his library and which he can rely upon in advance of receipt of his yearly twelve numbers. This might mean that architects may subscribe to more architectural publications, if that were possible, with probably a keener interest in the one within his region, but, no doubt, just as vitally interested in our whole national architectural progress.

This might be good for the publishers and bring about some regional pride that would, in a way, compete in the character of work exhibited as well as in the character of the medium through which architecture is disseminated.

To comment upon the advertising pages is beyond the lay mind, but let us hope that the number of pages will be just sufficient to make the enterprise a paying investment.

No doubt, the presentation of material will soar to the highest pinnacle of attractiveness as new processes are discovered and brought into use.

And it may be predicted that color will play an important part in this evolution. It is creeping in more and more and the next Golden Anniversary of any Architectural Magazine may see many notable changes.

COLOR IN BUILDINGS

THAT skyscrapers of the future will be "jazzed up" with color or "toned down," as the case may be, is the prediction of Karl Shriftgiesser in an article which appeared in a recent issue of the Boston Transcript and was reprinted in the Literary Digest. We quote in part as follows:

"The buildings of the future will be 'jazz buildings' jutting in huge masses of color into the smoky heavens, emitting a glorious radiance, filling the city in the daytime with much of the brilliance which now transcends it at night.

"Colored buildings will tower in their polychromatic way, startling the man in the street with their blues and their reds and their golds. From vantage-points figures of mythological men and women, imaginative creations of the artists, will hang precariously, looking down in contempt upon the drab and weary humans crowding the avenues below. This seems a certainty, for color is the predominant feature of the exposition I have just visited. Not yet the brightest reds, the Erinest greens, the royalest purples, nor the gaudiest oranges flash from the models shown. The colors are somewhat pale, as if hesitating about their fitness. A minor harmony predicting the major symphony of color yet to come!

"Color in architecture, of course, is not a new thing. Previous to the Renaissance nearly all exterior designs were polychromatic. Yet there remains today little trace of this because most pigments are perishable. Archealogical investigation, however, has unearthed much information that is of value. Much that has been found had to be discarded by the architects who were endeavoring to make modern usage of old methods. But the method used by the Greeks from the middle of the sixth century to about the middle of the fourth (B. C.) was found to be the same as that used in various places from Sicily to Asia Minor. Intercommunication in those days was mainly impractical, as historians have proved, so this condition could only be attributed to a 'fundamental point of view' (in the words of Leon Solon, noted polychromatist), 'which was so logical and so irrefutable in nature that it was impossible to diverge.'

"It does not seem that the architects are crying for buildings of one solid color—excepting grays and blacks. Using the medium of two colors, it would appear that a 'composite maturity of a color scheme' might easily be reached which would be soothing as well as exhilarating, and more effective than solid masses. What these modern architects seem to be driving at is a city of the future which, when observed from the distance, will first be noticed as a series of masses which in most places—Boston excepted—are being slowly defined and determined by careful zoning laws. Under closer inspection the individual will note color, and its segregation will denote the individual structures."

ELECTRIC REFRIGERATION

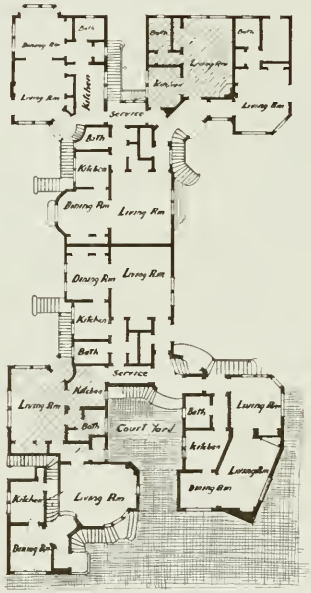
"Electric refrigeration in the average size home has passed the experimental stage. It has come to stay. This is a feature that all builders who are looking for 'taking points' should consider seriously. The market is said to be opening up more rapidly in Europe, especially in Great Britain, than it is in the United States. In this country every family is accustomed to the daily visit of the ice man and ice boxes have been used for several generations. (Babson, noted statistican, predicts that the next generation will see the ice wagon totally extinct.)

"In Europe it has not been a custom for all families to use ice. In fact, in many places it is necessary to go to a butcher shop when in need of ice, and buy it as if he were conferring a great favor. Since the war the standard of living has risen greatly and now that Europeans are beginning to appreciate the advantages of having an ice box in the home, the electric refrigerator, made in America, is enjoying a good sale. This may be explained in part by the fact that the present market for ice is too small for refrigerating companies to go actively after it with artificial ice and there are very few natural ice harvesting companies in existence, most of them being owned by butchers' associations. Before enough patronage can be secured to warrant the organization of ice-selling companies it is possible that the cream of the trade will have purchased electric refrigeration machines. Practically every municipality owns an electric light and power plant, therefore power is easy to obtain.

"It would be a shame if America, the leading user of ice in homes for so many years, were to fall behind Europe in the use of electrical household refrigerators. Their convenience is wonderful. It must not be forgotten that there are now on the market reliable electrical cooling and ice making attachments that may be installed in ordinary ice boxes."

THORNBURG VILLAGE, BERKELEY, CALIFORNIA

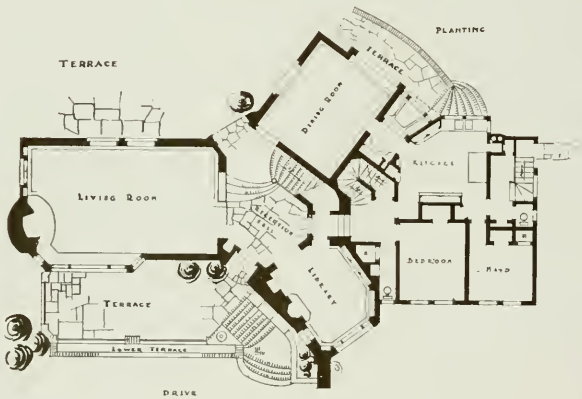
W. R. YELLAND, ARCHITECT



PLAN, THORNBURG VILLAGE, BERKELEY, CALIFORNIA

W. R. YELLAND, ARCHITECT

HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, CALIFORNIA
W. R. YELLAND, ARCHITECT

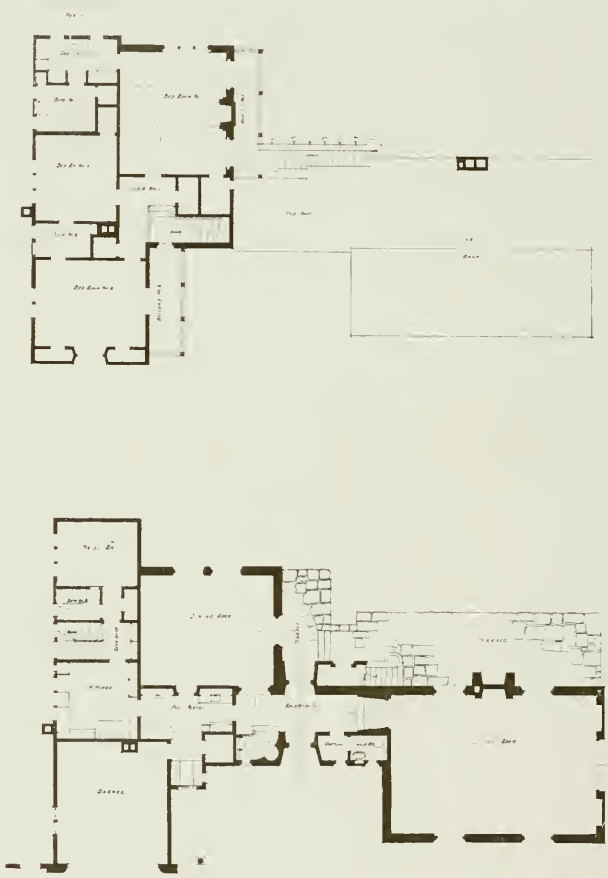


PLAN, HOUSE FOR DR. DEXTER RICHARDS, CLAREMONT, CALIFORNIA

W. R. YELLAND, ARCHITECT

HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH, CALIFORNIA

SIDNEY B. NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS



PLAN, HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH, CALIFORNIA

SIDNEY B., NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS

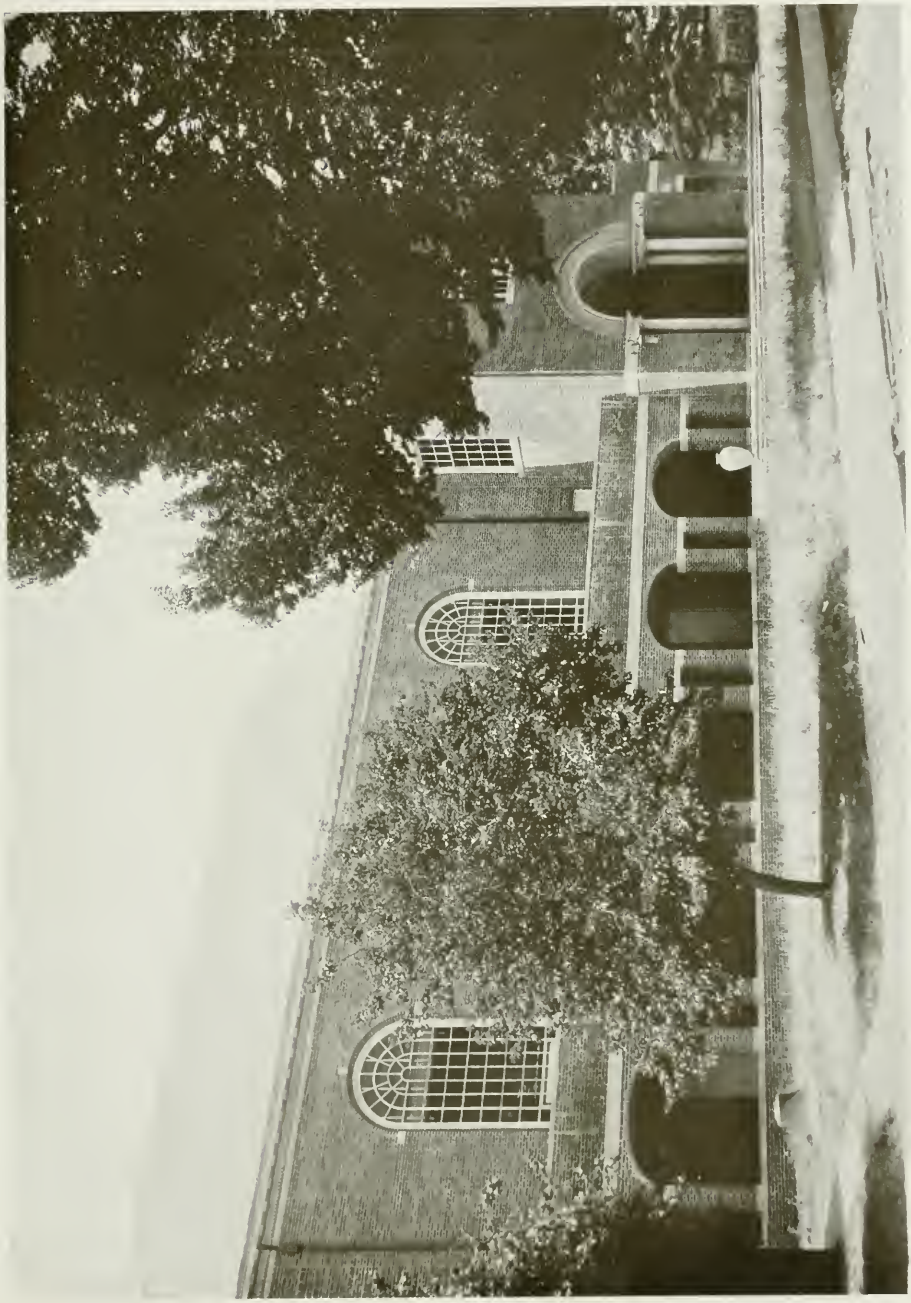
HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH, CALIFORNIA
SIDNEY B. NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS

HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH, CALIFORNIA
SIDNEY B., NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS

LIVING ROOM, HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH
SIDNEY B. NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS

LIVING ROOM, HOUSE FOR MRS. ALMA NEIMAN, HILLSBOROUGH

SIDNEY B., NOBLE AND ARCHIE T. NEWSOM, ARCHITECTS



FIRST CONGREGATIONAL CHURCH, BERKELEY, CALIFORNIA
HORACE G. SIMPSON, ARCHITECT

Photo by McCullagh

Photo by McCullagh

FIRST CONGREGATIONAL CHURCH, BERKELEY, CALIFORNIA

HORACE G. SIMPSON, ARCHITECT

Terra Cotta by Gladding, McBean & Co.

MISSION HIGH SCHOOL, SAN FRANCISCO, CALIFORNIA

JOHN REID, JR., CITY ARCHITECT

MISSION HIGH SCHOOL, SAN FRANCISCO, CALIFORNIA

JOHN REID, JR., CITY ARCHITECT

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO, CALIFORNIA

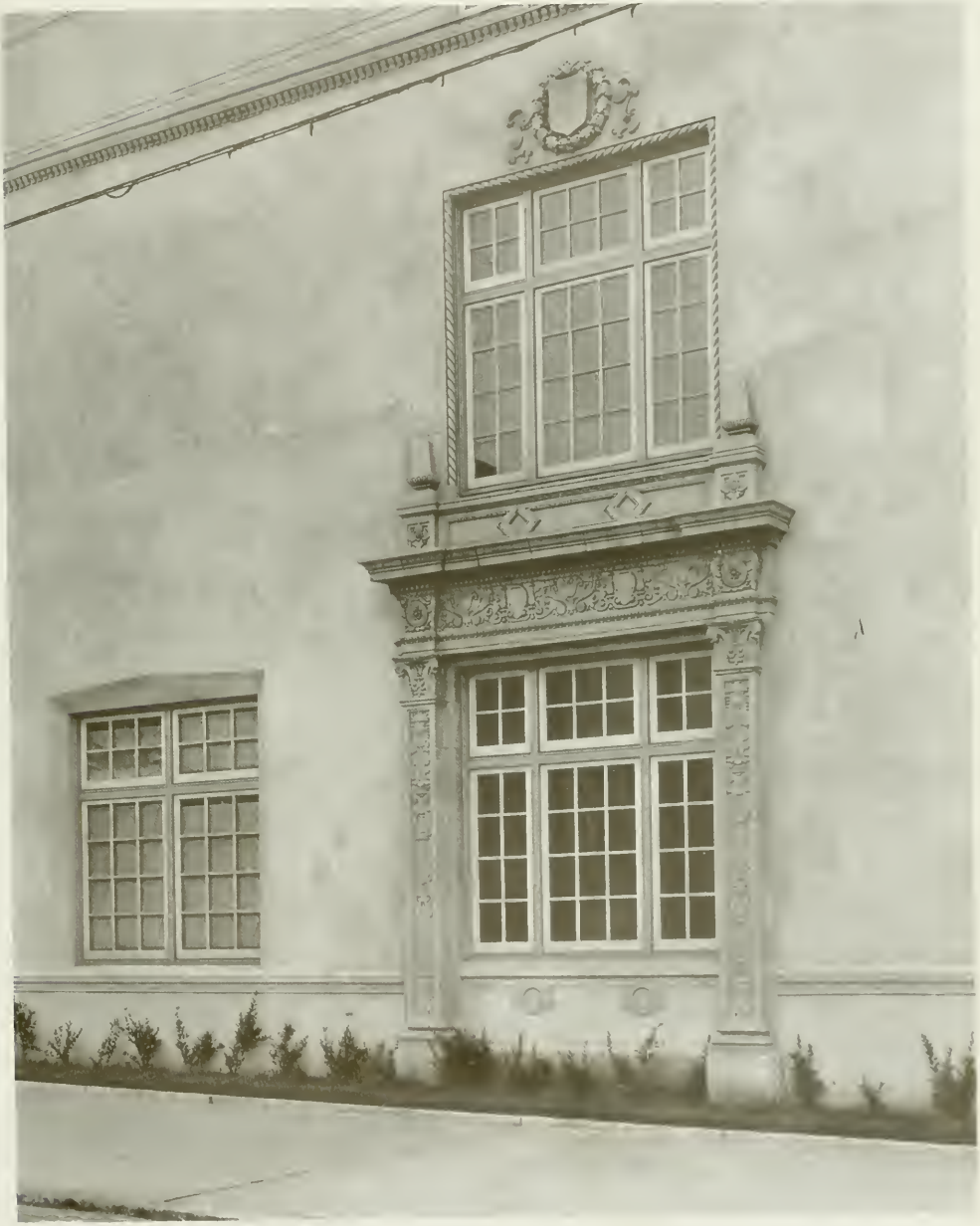
JOHN REID, JR., CITY ARCHITECT

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO, CALIFORNIA

JOHN REID, JR., CITY ARCHITECT

RAPHAEL WEILL SCHOOL, SAN FRANCISCO, CALIFORNIA

MEYER & JOHNSON, ARCHITECTS; JOHN REID, JR., CITY ARCHITECT



RAPHAEL WEILL SCHOOL, SAN FRANCISCO, CALIFORNIA

MEYER & JOHNSON, ARCHITECTS; JOHN REID, JR., CITY ARCHITECT

HORACE MANN SCHOOL, SAN FRANCISCO, CALIFORNIA

JOHN REID, JR., CITY ARCHITECT

ADVERTISING *for the* ARCHITECT

By A. L. Ferguson

in Southern Architect and Building News

FIVE pounds of advertising literature consigned to the waste basket within two days. The advertising efforts of forty-five different manufacturers of building material absolutely wasted.

One hundred and sixteen pieces of advertising literature making up a total of eight hundred seventeen pages thrown away with scarcely a glance.

The above figures represent the actual result of a two-day accumulation of mail received in one architectural office. Envelopes are not included, neither are any pieces deemed worthy of saving nor any business or personal correspondence. Will the manufacturers of building materials ever waken to the fact that they are simply throwing away their money when they spend it for carelessly conceived and poorly presented advertising?

"How can I reach the architect?" Everywhere producers are asking the same question. Some few are also asking "How can I reduce the waste in my advertising literature?" All too seldom, however, does the manufacturer realize that the advertising for which he is spending so much money is definitely headed for the waste basket before it is even printed, much less mailed or received by the architect.

No one realizes better than the writer the difficulties surrounding the subject. The purpose of this discussion then is not to present a magic "cure-all" solution, for that seems to be beyond the powers of humans at the present time. The most that we can do is to summarize certain factors entering into the problem and offer a few suggestions which have been found helpful not only from the standpoint of the advertiser but the architect as well.

Before any problem can be given consideration, it is necessary to know all the various factors which make it a problem. The physician will not diagnose a case until he has studied the symptoms of the patient; the lawyer cannot render an opinion until he is acquainted with all the pertinent facts, and so it should be with this problem, for much of the waste of time and money which is now all too common in architectural advertising is entirely due to an insufficient study of all the various elements entering into it.

For convenience this whole question may be divided into two general parts. Reduced to their simplest terms, these are—

1—The Architect.

2—The Type of Advertising Desired.

First of all, let us consider "The Architect."

What is an architect and why is it that the advertising man almost invariably thinks of him as being fundamentally different from other professional men? This is probably one of the most important points in the entire problem and in its answer lies also the answer to much of the present waste in advertising. Why is it that advertising men so seldom seem to apply the excellent judgment which they use in appealing to the general public and which is so productive of valuable results to the question of reaching the architect? Of course, usually the advertising man has had different training and it is naturally very difficult for him to place himself in the mental attitude of the architect. And yet, in order to prepare successful advertising, this should be the first action on the part of any advertiser.

But to return to the original question and its answer, which is that "The Architect" is NOT different from any other sales prospect.

Why, then, has this erroneous idea obtained such a foothold and persisted in spite of all evidence to the contrary? Primarily because the advertiser has very often failed to use good judgment in trying to reach the architect and the architect has had to defend himself by assumed reserve, indifference and "hard-headedness." Thus has been created a condition which is good neither for the advertiser nor the architect.

When we say that the architect is not different from any other sales prospect, we do not mean to imply that methods used in reaching the layman will also reach the architect. Such is far from the truth, as the present waste in architectural advertising demonstrates. What we do mean is that conditions surrounding the

sale of any article to the general public are carefully studied in order that the advertising may have a maximum appeal and that if this same action were taken in preparing advertising for the architect, much of the difficulty would disappear and the architect would be seen in his proper light.

In a recent series of popular articles, Harvey Wiley Corbett, prominent New York architect, has done the architectural profession a tremendous service by placing before the layman many of the problems and difficulties which surround his profession. In one of these articles, he makes a comparison between the typical day of the typical architect of fifty years ago and the typical day of the modern architect. In that comparison also lies the answer to a large part of this problem and every advertising man preparing copy for architectural consumption should read, study and profit thereby.

Briefly it shows this — that whereas the architect of fifty years ago was essentially an artist and led an artist's existence, the architect of today is first and foremost a business man and, if he is to be a success, runs his office and his work just as would any business man. Some architects will protest against that statement, for they may like to be considered only as artists, but it is made after much deliberation and the facts will bear us out. The architect whose name is signed to any particular piece of work may be just as much of an artist as his forefather, but if he is and realizes his weakness in the "business" phases of this work, he usually has the good sense to employ men and women who can manage this side of his office in a business-like manner and allow him time to do the actual designing.

But no matter how his office may be run, the successful architect of the present generation is a very busy man. This applies whether his office be small or large; for in the former case, he will attend to many of the details himself and in the latter case, although many of the details are handled by his assistants, the volume and magnitude of the work will keep him ever on the "go."

Since the architect is a very busy man, he is essentially like other men and it is necessary to look a little more closely at his training and his work in order to understand the best means of approach.

The dictionary defines an architect as "one versed in the art of building and various styles of architecture; one who plans or designs buildings and superintends their construction; hence one who forms or designs." Consider for a moment this definition. The architect must not only be a capable designer and possess a fine artistic sense, but must also be a specialist in the actual construction of a building. As one versed in the art of building, he must know not a little but much of all the various kinds of engineering which enter into the complicated structures of today; he must be able to discuss masonry work intelligently with the mason contractor; the electrical work with the electrical contractor and the heating and ventilating with those contractors. He must also be capable of handling the financial end of a project, for he is often entrusted with the expenditure of large sums of money and in practically all of his work controls the payments to contractors, sub-contractors and others. And last, but not least, he must be thoroughly acquainted with building codes, zoning laws, tenement house acts and all the other various state and municipal laws affecting building construction.

Approach a little closer to the work of the average architect in order that we may be as fully acquainted as possible with all the factors which enter into this problem of advertising. Consider the average day of the average small town architect who cannot afford to employ a complete staff of engineers, superintendents and consultants. Starting early in the morning, the architect in all probability first visits those buildings which he has in course of construction. This work brings him in actual contact with the men on the job and forms that part of his contract known as "superintendence." Depending upon the number and the complexity of the structures, is the time allotted to each and the total time consumed before he can arrive at his office. Let us suppose that he reaches his desk at 11 o'clock, which is a conservative hour. He may or may not be able to start reading his mail at once. This will depend entirely upon the number of callers waiting to see him (probably most of them are salesmen) and whether or not he must give some time at once in the drafting room going over the work on the boards. Assume that he goes directly to his desk and that his mail is open and ready for him to read. Naturally there are in the back of his mind many items regarding the work in hand which he continues thinking about all the time he is perusing his mail. "Those estimates

on the Smith hotel are due today." "Will that plumbing on the Jones house be done in time?" "Should Brown use blue or green in that room?" And so it goes. Can anyone wonder that the architect concentrates only on those letters relating to some particular job or is it surprising that the dozen or more pieces of direct-by-mail advertising that are waiting for him, are given very little attention or are consigned to the waste basket with scarcely a glance.

And here perhaps is the crux of the whole matter and the reason that the architect is considered "different." Of necessity he has had to build around him a wall of reserve which he cannot allow to be penetrated for one instant, for if he did, his work would never be finished. His day would be almost entirely taken up with reading advertising and interviewing sales representatives. This is a point which the average manufacturer does not realize and it is the one point upon which a little careful thought and good judgment would be most valuable. He should realize that he is not the only producer endeavoring to reach the architect and should plan his appeals accordingly. Every type of material may have several manufacturers and every one of them is trying his level best to get to the architect and influence him to specify and use his particular product. The result is overwhelming, or would be if the poor devil on the receiving end of all these attentions did not protect himself in some way. But the manufacturer or the representative says "Surely he can spare the time to look at my material, it won't take five minutes." That is what they all say and there are only twelve periods of five minutes each in every hour and most architects are not any more fond of working at night to make up time lost during the day than is any other type of professional or business man.

So much for the architect. The foregoing is only a brief outline of the training and the viewpoint of the architect which have such a vital effect upon the advertising he receives. It is presented in the hope that it will give to some advertising managers a somewhat clear conception of the factors which make up the problem and thus help him in preparing his "copy" to meet those conditions.

But why try to sell the architect at all? Why not appeal at once to the contractor or the owner? Because in the last analysis the architect controls, either directly or indirectly about 75 per cent of the money spent for building materials in this country each year. It therefore behooves the manufacturer to endeavor to "sell" this vast purchasing power in every way possible.

(To be continued)

* * *

THE FUTURE OF CONCRETE

JOHN C. AUSTIN, Los Angeles architect, prophecies in a recent number of Concrete, that in course of time reinforced concrete is destined to become a "universal medium of structural expression."

"Here on the Pacific Coast a tour of inspection from Seattle on the north to San Diego on the south will convince the most skeptical that reinforced concrete has come to be regarded as safe and practical," says Mr. Austin.

"Owing to our increased knowledge and improved technique of structural design, particularly with reference to fixed frames, arches and general problems dealing with continuity and monolithic conditions, together with the general increased efficiency and control of concrete production, the adaptability and use of reinforced concrete as a strong and economical structural and architectural medium, is rapidly increasing and gradually tending towards the development of a new architectural style.

"A great deal of the heretofore laborious mathematical work, involved in its design, is gradually being eliminated while shorter and more practical methods of calculation are coming into vogue and, to a large extent, being standardized.

"The simplification of the methods of design has tended toward the establishment of more confidence and a broader, clearer conception and knowledge of the properties of reinforced concrete which, in the last analysis, means that this type of structure will henceforth be more efficiently and economically designed.

"The use of the principals of the arch, particularly in reinforced concrete, should be exceptionally well adapted to our structures. It is an established fact that, generally speaking, no more than 37½ per cent of the concrete in a straight beam or girder is figured to resist compression, whereas close to 100 per cent of the concrete in an arch is usually effective in resisting compressive stresses. The arch is one of our most economical structural units and its use architecturally is legend."

The ARCHITECT AND ENGINEER

SINCE 1905

Published Monthly in the Interest of the Architects, Structural and Mechanical Engineers, Contractors and the Allied Trades of the Pacific Coast.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; to Canada, $4.00; to all Foreign points, $4.50; Single Copies 50 cents.

PUBLICATION OFFICE:
1662 Russ Building, San Francisco
Telephones Douglas 1828 - 1829

Vol. 90 AUGUST, 1927 No. 2

We Have Moved

UP on the sixteenth floor of the new Russ building in San Francisco you will find the editorial and business offices of The Architect and Engineer, transition from the Foxcroft building, our home for eleven years, to the new location having taken place since publication of the last issue. In the Russ building, the tallest office structure on the Pacific Coast, there is every facility at hand for the realization of one great objective—to make The Architect and Engineer an architectural magazine second to none in the country. We shall be happy, indeed, to see our friends here and architects from out of town are cordially invited to make the Russ building their headquarters while in San Francisco.

Next month's issue will be devoted largely to illustrating and describing the Russ building and its many interesting features. That the reader may be able better to visualize the bigness of our new home, the following outstanding features are sited:

There are 9,000 tons of structural steel in the building. Twenty-two thousand yards of concrete were used. The reinforcing steel amounted to 1500 tons.

Forty-four miles of piping were required for the heating and plumbing systems.

Thirty-nine miles of conduits were installed for the wiring systems.

More than 15 miles of steel cable were needed for the elevator installation.

The height of the building—31 stories, necessitated splitting the water system, with tanks on the 18th and 31st floors.

Power used in the Russ building is equivalent to that used in the entire City of Oroville, California.

Eleven hundred horsepower of electric motors are used to operate the elevators.

There are 1300 offices in the building, each equipped with hot water and chilled and filtered drinking water, steam heat and modern ventilation.

There are sixteen elevators, six of them express cars to the tower.

There is a 400 car garage in the basement for tenants' exclusive use.

The building is equipped with a modern gymnasium, showers and massage room; also a Women's club room, with manicure and hairdressing department.

The Russ building cost $6,000,000 exclusive of the land.

Architectural Control

THE problem of Architectural Control is intelligently discussed in a paper printed elsewhere in this issue. Mr. Cheney, the author, has made an exhaustive study of the subject and his conclusions may be accepted as an authority. Examples of the success of Architectural Control are given by Cheney, the rebuilding of the main street of Santa Barbara, following its partial distruction by earthquake, being sited as typical of what a competent Board of Control may accomplish.

While architectural boards of control are comparatively new in private enterprises, such as restricted residence sites, subdivisions, etc., municipal architectural control of public buildings has been going on in our principal American cities for several decades. The New York City Art Commission and the Philadelphia Art Jury are distinguished examples of the successful handling of such matters. As they pass on public structures and works of art only, which are not many in any one year, the best architects, sculptors and others versed in matters of art in these cities have served without pay, to hold up to the very highest the standards of public buildings.

Obviously if such a board of review or art jury is set up in any city, even to pass on public work alone, the members of it must be of un-

questioned ability, artistic training or understanding. As mayors and councils, or other appointive powers, no matter how sincere, are unlikely to be able to know the best qualified men for such a board, it is essential that the charter, ordinance or restrictive covenant establishing the board of review or art jury, provide that appointments shall be made only from lists of three times the number of vacancies to be filled, nominated by the local chapter of the American Institute of Architects, the local art association or possibly the trustees of the public library, all of whom have better opportunities for knowing the qualifications of the peculiar cultural training and judicial art mind, needed for this service.

If this method of "controlled nominations" is followed the outcome is bound to be effective.

One has only to compare the high standard of results obtained by the art juries of New York and Philadelphia, where controlled nominations are established by charter, with the lesser results of the art commissions of other cities which do not have controlled nominations, to become convinced of the success of the movement.

Welding in Place of Riveting

IT has remained for a San Francisco firm of engineers and contractors to demonstrate the possibilities of electric welding instead of re-riveting for structural steel buildings. This company has just finished a steel frame shop building in Alameda County, and architects and engineers are manifesting unusual interest in the experiment.

Every structural member of the building is electrically welded. One hundred and ten tons of steel were used and the builders claim they have saved the owner the cost of eleven tons of steel by welding instead of riveting the frame work.

James H. Edwards, Assistant Chief Engineer of the American Bridge Company, has recently written his conclusions of the experimental five story electrically welded steel building for the Westinghouse Electric & Manufacturing Company. The author goes fully into the costs of the job, especially as compared with the cost of riveting. His conclusions are that the new process may be carried on at a saving but he raises the point that there is still uncertainty about the actual strength of electric welding. Mr. Edwards goes on to say engineers are now seeking the fundamental facts concerning the welding art on which they can base their determination of strength, although it is generally accepted by those who have had any structural steel welding experience that safe and reliable welds can be made by a trained operator following a well defined procedure control.

There is a demand for standard specifications and methods of making welds by the different processes. Values on some unit basis for the strength of welds of different types should be fixed. Some reliable way of controlling the mechanical and personal element used in making welds, and in testing the completed work, should be established. With these factors fixed by scientific research and made available to the industry, the manufacturers of welding apparatus, the advocates of welding as a method of joining steel parts, and the fabricators of structural steel, all cooperating to solve an engineering and economic problem, will doubtless make great progress in the development of the art of welding in the structural steel industry.

Comments

EXPERIENCE as camp cook has taught me that delicious dishes can be made with many prepared articles if only ingenuity be exercised to devise methods of use unforeseen by the manufacturers. The trouble with most cooks is that they attempt to use them according to the recipes on the packages. This may be justified on the first occasion, when you are ascertaining the nature of your article. But here, as in other fields of human activity, it is imagination which really vitalizes. Take, for instance, a package of— But no! Let me keep out of disgressions wholly inappropriate to an architectural journal.

What brought the subject up is this. Being long convinced that one of the principal troubles with our architecture is lack of touch with the actual conditions of life, I quickly realized that this important practical principle might profitably be applied to architecture no less than cookery. We are frequently forced to use standard articles and stock designs. The results are apt to be depressing. Why? Because the manufacturer, whose vision generally does not rise above selling his article, is devoid of imagination; and we architects are content to follow his instructions docilely without supplying that very necessary item out of our own insight. Look through a molding catalogue. Here is a cornice, built up of stock elements; a

very correct cornice, but deadly. But you are not looking for cornices; you want a base, and the stock bases are equally discouraging. But hold! Only turn the bed mold in the cornice upside down, and you have a most piquant base. And thus may numerous stock articles lead to interesting results if we can only think of some use sufficiently removed from that intended.

This process also often leads to secondary results which are not negligible. For instance, I once used decorative cement floor tiles to ornament an outside wall. Not only was the result unexpected and delightful architecturally, but when the manufacturer essayed to demonstrate the unique wearing qualities of these tiles, it required no more than the mention of their destination to arrest scientific data and statistics, or at least to take the heart out of their aggressiveness.

Having thus for some years sedulously devoted my professional life to the misuse of stock materials, it was with no little satisfaction that I came upon justification for my position in Mr. Lee Simonson's article in the July Journal of the A. I. A. (See "The Month's Magazines"). Mr. Simonson is not an architect. But anyone with sensitiveness and intelligence who really thinks about architecture unencumbered by the dead wood of traditional architectural education is pretty sure to come to interesting conclusions. Mr. Simonson did. Among other things, he discovered that several modern synthetic floor materials are much more effective as wall coverings. You would never expect either a professional architect or a manufacturer to make such a discovery. And Mr. Simonson goes on sagely to add that substitute materials may be of the greatest beauty and value so long as they do not try to imitate the materials for which they substitute.

But that is by no means all. Mr. Simonson proceeds to take quiet but effective raps at other items of traditional architectural bric-a-brac. In fact, he begins by invoking psychology against the main axis. There are situations, he says, where an axis is positively detrimental. Watch the architect's hands go up while he exclaims, How are you going to make a composition without a main axis? And, of course, a well-trained architect can't, whether it be demonstrably detrimental or not.

Then there is architectural ornament. Logically, says Mr. Simonson in effect, this should be of such a nature that it can be executed by the people who will have to execute it. This sounds reasonable, but of course it will be quite incomprehensible to the people who think only in terms of acanthus leaves.

And the machine. Mr. Simonson points out—what I have been insisting on myself—that the machine gives us ugly results only because we try to make it imitate hand work, which is totally incompatible with its possibilities.

But you must read Mr. Simonson's article, if you are really interested in architecture rather than in the orthodox ritual that goes by the name.

Only one of his statements, I believe, is open to serious question. "We relate our buildings," he says, "carefully to our processes of living, to the mental and physical habits and routine of those who are to use them." Do we—outside of the bath room?

* * *

American life so habitually treats art as a matter for the front parlor, where the shades are kept drawn except on Sundays, that every example of the humanizing of ordinary things is apt to arouse an almost disproportionate enthusiasm. This reflection is provoked by the recent Key Route ferry boats, Peralta and Yerba Buena. Our attitude toward boats in particular is eloquent on this very point. Ordinarily a boat is a thing to be disregarded without the slightest concern for its appearance. But when we have a boat wherein an expensive patronage will demand luxurious design, we fill it up with Corinthian colonnades and endless other trappings of the most outrageously incongruous constructional implications.

The Peralta and Yerba Buena exhibit a reassuring concern for appearance, and one which remains within the bounds of common sense. I am not really thinking now of Robert Howard's painted maps, though they are the most conspicuous items of decoration as such. For these touches, pleasant alike in composition and color, we are not ungrateful. They stand isolated, however, and in position and manner of setting they are not integral with the structure they adorn. The disposition to pay a competent artist for pure decoration on a ferry boat remains none the less a hopeful gesture.

But what interests me in particular about these boats is the evident consideration given details which are of the crafts themselves, and which are ordinarily disposed of as matters of thoughtless routine. The first thing to enlist attention is the exhilarating forward swing of the upper decks. They simultaneously spring from the structure below and launch ahead in curves which are a delight to the eye and elo-

quent of the steel of which they are built. On the inside the central clerestoried nave with its reflex-curved ceiling is graceful and airy, marred only by a few paltry and apparently irrelevant iron scroll brackets. Windows are straightforward and business-like and good in scale. Floors on upper and lower decks are agreeably designed and cheerful in color. In short, all of the minor details, though logical, as befits a boat, and simple, as befits a public conveyance, show none the less that they have been the objects of intelligent consideration. A little intelligence, a little sensitiveness and feeling for propriety, certainly help to make riding a pleasure.

Nor should I omit to mention that the seats seem to have been designed with a knowledge that they were to serve the human body.—I. F. M.

'TWAS EVER THUS

When the plumber makes a mistake he charges twice for it.

When a lawyer makes a mistake it is just what he wanted, because he has a chance to try the case all over again.

When a carpenter makes a mistake it's just what he expected.

When a doctor makes a mistake he buries it.

When a judge makes a mistake it becomes the law of the land.

When a preacher makes a mistake nobody knows the difference.

But when an editor makes a mistake—Good Night!—Keystone Topics.

A MEMORIAL IN CONCRETE

In a recent issue of Building published in Australia, the following compliment is paid Architect Kenneth MacDonald who designed the entrance gate to Valhalla Memorial Park, Los Angeles:

Every part, with the exception of the surface of the dome, which is of Spanish tiles, in keeping with the style, is of concrete, which an enthusiastic advocate has described as a "stone which can be moulded." As to the design itself, the rich masses of decoration around and over the four arches are shown up by the plain white angles, which by their very simplicity, give an added air of stability. It is frequently said that a beautiful and well-kept garden will "make" a very poor looking house; but in this case the design and its surroundings not only harmonize, but accentuate the beauties each of the other.

PHYSICIANS BUILDING

A ten-story Class A physicians and dentists building is being planned by Architect Russell De Lappe on the west side of Jackson street, north of 14th street, Oakland. The building is to be co-operatively owned, containing offices, single and in suite, especially equipped for physicians and dentists.

COMPETITIONS

CHICAGO CONVENTION HALL

The Illinois legislature has passed a bill authorizing Cook County to borrow $15,000,000 to build a great convention hall in Chicago. The governor's approval is expected.

The building will be one of the city's most important monuments. It is to seat 35,000 and therefore can hardly be contained in less than a square block, if it can be held to that size.

Regarding plans for the building the Chicago Tribune says:

"The architects should be chosen through a competition enlisting the best architectural brains which can be obtained. The contest will consume a little time, but the return should justify the slight delay. In no other way, we believe, will the city be so likely to obtain the building which it desires. The help of the American Institute of Architects, under whose auspices the competition should be held, can been listed, we have no doubt.

"Half a dozen architectural firms in this country are equipped to draw up plans on short notice for a convention hall which will hold 35,000 people and will not collapse, but that is about all that can be expected of a hurried job. It is not enough. Chicago hall is to be the unofficial capital of the United States. Here the great national gatherings of agriculture and industry will be housed. Here the great political parties will send their delegates to nominate our Presidents. The building ought to reflect credit upon the nation to whose service it will be dedicated."

WINNERS OF COMPETITION

In the West Coast Lumber Company's Competition for a model dwelling, the jury has awarded first prize to Otho McCrackin of Hutchinson, Kansas, and second prize to Angus McD. McSweeney, with Willis Polk & Company, San Francisco. The prizes are for $2,000 and $500 respectively.

The eastern members of the jury were Emory Stanford Hall, A. I. A., of Chicago, representative of the American Institute of Architects on the Consulting Committee of the National Lumber Standardization Conference; Henry C. Hahn, A. I. A., New York City, President, Atlantic Division, Architects' Small House Service Bureau, and Louis C. Jaeger, A. I. A., New York City, Vice-President and Chairman of the Plans Committee of the Atlantic Division of the Small House Service Bureau. The other members constituting the jury were Professor W. R. B. Willcox, F. A. I. A., head of the Department of Architecture, University of Oregon, and David J. Myers, A. I. A., of Seattle.

WINNER OF MILWAUKEE COMPETITION

The jury in the Milwaukee County Court House Competition has awarded first prize to Albert R. Ross of New York City. The fifth prize was awarded to Architects Bakewell & Brown of San Francisco. The members of the jury were William E. McCarty, Fred Heath, Hugo O. Franke, James Gambol Rogers, Albert Kahn, John L. Muran and Oscar N. Fritz.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow—Architect

THE AMERICAN ARCHITECT
June 20, 1927

TEXT

An Architectural Ramble in Delaware. By *Carl A. Zeigler.*

Roadside Jottings (with sketches by the author). By *Samuel Chamberlain.*

Modernizing an Old House.

Bridge Design as Influenced by Architecture.

Extracts from Report of New York Board of Fire Underwriters on the Scaffolding Fire at Sherry-Netherland Hotel, New York.

Index, Vol. CXXXI—January—June 1927.

PLATES

Cornices (Four plates in supplement).

A Group of Buildings at Moderate Cost.

Remodeled House of Cletus Keating, Glen Head, N. Y. *Bradley Delehanty, Architect.* (2 plates, photographs and plans.)

Michigan Boulevard Bridge Group of Buildings, Chicago, Ill. *Holabird & Roche, Architects.* (1 plate.)

Building for Little Falls Washing Co., Little Falls, N. J. *Goodwillie & Moran, Architects.* (1 plate.)

House, Mrs. Julia D. Hawkins, Montclair, N. J. *C. C. Wendehack, Architect.* (1 plate and plans.)

House at Chestnut Hill, Mass. *Perry, Shaw & Hepburn, Architects.* (Two plates and plans.)

THE AMERICAN ARCHITECT
July 5, 1927

TEXT

The Spirit of Brotherhood in Architecture. By *William P. Bannister.*

Architecture and the Allied Arts. By *Arthur Covey.*

Steam and Hot Water Heating Systems. By *Robinson V. Frost.*

Tower Buildings and Wider Streets.

PLATES

Ceilings (4 plates and Supplement).

General Office Building, Sao Paulo, Brazil, Light & Power Co., Ltd. *Preston & Curtis, Architects.* (Plate, plans and details.)

Ferncliff Cemetery Mausoleum, Hartsdale, N. Y. *Arnold W. Brunner Associates, Architects.* (4 plates and plans.)

Synod Hall and Chancery, St. Paul's Cathedral, Pittsburgh, Pa. *Edward J. Weber, Architect.* (4 plates and plan.)

THE ARCHITECT
July 1927

TEXT

The Problem of the Pasadena Public Library. By *Myron Hunt.*

Some Impressions of the 60th Convention, A. I. A. By *Alfred Granger.*

The Producer's Council.

First Aids to Architecture. By *George S. Chappell.*

PLATES

Public Library, Pasadena, Calif. *Myron Hunt and H. C. Chambers, Architects.* (6 plates and plans.)

At the time of the competition for this building we recognized in Messrs. Hunt and Chambers' winning design a thing of exceptional merit. The executed building (to judge by photographs) considerably exceeds the promises of the competition drawings. Here is Spanish precedent assimilated to original composition, without suggestion of either affectation or pedantry. Unquestionably one of the loveliest pieces of public architecture on the Pacific Coast.

Hill Avenue Branch Public Library, Pasadena, Calif. *Marston, Van Pelt & Maybury, Architects.* (3 plates and plan.)

House, Mr. Charles Pratt, Glen Cove, N. Y. *Peabody, Wilson & Brown, Architects.* (5 plates and plan.)

Park Avenue Methodist Episcopal Church, New York. *Henry C. Pelton, Architect.* (5 plates and plan.)

THE ARCHITECTURAL FORUM
July 1927

TEXT

Some impressions of Mexico; Part I. By *William P. Spratling.*

Seven delightfully simple but suggestive pencil sketches by the author.

The Baker Building, Minneapolis. *Larson & McLaren, Architects.*

Old English Inns; Part III. By *Clinton H. Blake, Jr.*

Deep Rock Foundations for an Immense Building. By *Frank W. Skinner.*

Small Buildings.

Olpwen Manor House, Gloucestershire. Part I. By *Harold D. Eberlein.*

PLATES

Forum Studies of European Precedents.

Eight Italian fountains interestingly photographed.

Church of the Holy Innocents, Brooklyn, N. Y. *Helmle & Corbett, Architects.* (6 plates and plans.)

THE ARCHITECTURAL RECORD
July 1927

TEXT

The Revival of the Colonial. By *Marie G. Kimball.*

The historical sentiment is a commendable one and archaeology is a worthy science, but in discussing them it should not be forgotten that archaeology is one thing and art another.

Latrobe and the Centre Square Pump House. By *Costen Fitz-Gibbon.*

See above.

The Use of Sculpture in City and Park Decoration. By *John Gregory.*

The Fairmount Waterworks, Philadelphia. By *Harold Donaldson Eberlein.*

The Ferro-Concrete Style. By *F. S. Onderdonk.*

PLATES

Seven Moderate Sized Banks by *Willing, Sims & Talbutt; McKenzie, Voorhees & Gmelin; Davis, Dunlap & Barney; Kilham, Hopkins & Greeley; Parker, Thomas & Rice;* and *Peabody, Wilson & Brown.* (16 plates and plans.)

ARCHITECTURE
July 1927

TEXT

Philadelphia's Colonial Chain. By *Margaret Lathrop Law.*

Mantel Designs in the Early Architecture of Ohio. By *Thomas E. O'Donnell.*

The Flatbush Reformed Dutch Church During 273 Years.

The Set-Back and What It Is Doing to New York. By *De Witt Clinton Pond.*

The Job of a State Architect. By *Sullivan W. Jones.*

Planning an Office for the Physician Specialist. By *Norman D. Mattison, M. D.*

Attempting to Build with Black Brick. By *Raymond M. Hood.*

My Appeal to Manufacturers. By *Harvey Wiley Corbett.*

PLATES

All Saints Church, Brookline, Mass. *Cram & Ferguson, Architects.* (2 plates.)

House, Mr. Wilton Lloyd-Smith, Long Island, N. Y. *Bertram G. Goodhue* and *Bertram G. Goodhue Associates, Architects.* (9 photographs.)

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

July 1927

Angles of an Exposition Plan. By *Lee Simonson.*

A person with artistic intuition and imagination, looking through an open mind, can sense architectural realities unsuspected by those encumbered by many of the futilities and anachronisms of the classical architectural education. Mr. Simonson need not apologize for lack of such training. Precisely because his mind is fresh and free as well as sensitive and active, his short article ostensibly an explanation of his point of view in planning a temporary exhibition — casts questioning gleams into many an unswept corner of the average architect's complacent assumptions. With tantalizing brevity he touches on the justification of museums; museum planning and methods of exhibition, with due reference to the psychology of the spectator; the use of modern synthetic materials with reference to their inherent qualities rather than as imitations of natural materials; modern architectural ornament; and the use and misuse of the machine. On all of these topics he not only raises legitimate doubts but leaves suggestive ideas. In other words, that rare apparition, a suggestive critic.

Notes from the Bosphorous. By *Stanley Casson.*

Marginalia Architectura. By *F. P. S.*

F. P. S.? F. P. S.? Well, I don't seem to recognize the initials; but may we hear from him further!

THE NEW REPUBLIC

July 6, 1927

The Barclay-Vesey Building. By *Lewis Mumford.*

The substance and reasoning of Mr. Mumford's article are in refreshing contrast to the vacuity of what generally passes for criticism in architectural journals. In his book "Sticks and Stones," and occasional magazine articles, Mr. Mumford has shown himself an architectural critic with and of ideas.

THE PACIFIC COAST ARCHITECT

July 1927

Why Have an Architect? By *H. Roy Kelley.*

Recent California Theaters. By *Harris Allen.*

The Man on the Street Speaks of the Packard Building. By *Zoe A. Battu.*

Seats for the Mighty and the Masses. By *M. G. Perrin.*

Developing Decorative Aspects in Heating. By *Zoe A. Battu.*

Training Courses for Inspectors. By *Mark C. Cohn.*

PLATES

Alhambra Theater, San Francisco. *Miller & Pflueger, Architects.* (2 plates.)

Peninsula Theater, Burlingame, Calif. *Weeks & Day, Architects.* (2 plates.)

California Theater, San Jose, Calif. *Weeks & Day, Architects.* (4 photographs.)

El Capitan Theater, Hollywood, Calif. *Morgan, Walls & Clements, Architects.* (5 photographs.)

Belasco Theater, Los Angeles. *Morgan, Walls & Clements, Architects.* (7 photographs.)

Music Box Theater, Hollywood, Calif. *Morgan, Walls, & Clements, Architects.* (4 photographs.)

PENCIL POINTS

July 1927

TEXT

Master Draftsmen, XXI.—Frederick C. Hirons. By *Rayne Adams.*

Buying Books Abroad. By *Marian Comings.*

The Architect, the Artisan—and Bronze. Part II By *Gerald K. Geerlings.*

Planning Methods for Large Institutions—IV. By *George R. Wadsworth.*

The Diminishing Glass. IV. By *Hubert G. Ripley.*

The Use of a Standard Specification. By *Ralph E. Hacker*

PLATES

Two Pastel Drawings by Frederic C. Hirons, in color.

Engraving—Piranesi.

Numerous drawings in various media.

THE WESTERN ARCHITECT

June 1927

TEXT

The Architectural Sculpture of the Nebraska Capitol. By *Thomas Rogers Kimball.*

An Unconventional Convention Report. By *Arthur T. North.*

A Convention Report of the Meeting of the A. I. A.

Color in Architecture. V. Color vs. Form. By *Rexford Newcomb.*

PLATES

City Hall, Los Angeles, Calif. *John C. Austin, John Parkinson* and *Albert C. Martin, Associated Architects.* (5 drawings and plans.)

Lakeside Club, Los Angeles, Calif. *William Lee Woollett, Architect.* (6 photographs and plan.)

FULL MILL BID IS URGED

One of the special activities of the Millwork Institute of California has been a campaign for the "full mill bid." This had been up for consideration at several conventions of the mill men and a special committee has given it considerable study with a view to the adoption of a form that would make it satisfactory to all interests. In a circular to the architects the advantages of the "full mill bid" are fully set forth by H. T. Didesch, managing director of the Institute. The principal points made by him follow:

"A full mill bid is an agreement to furnish sufficient quantities of the millwork items required to complete the job according to plans and specifications.

"The specific advantages of buying millwork on a full mill bid basis, rather than on a contractor's list, are as follows:

"(1) The full mill bid guarantees that the price quoted covers sufficient quantities to complete the job.

"(2) It guarantees that all materials furnished are in accordance with the plans and specifications.

"(3) The services of a capable draughtsman are furnished by the mill, who, without extra charge, works with the architect and building superintendent in all things required for the production and delivery of the right kind of millwork job.

"(4) Without additional charge, the mill supplies working details for the approval of the architect and assistance of the building superintendent.

"(5) The general contractor avoids all expense of listing the job, detailing, conference with the architect, risk of error, taking measurements and every other expense of a clerical nature that would exist in buying on his own list.

"(6) The responsibility for ordering and delivering the millwork as needed, is assumed by the mill. Thus, each part of the millwork job is delivered to suit the progress of the building.

"(7) Assurance that the millwork supplied is correct in design and harmonious in comparison.

"(8) Full mill bid plants are specialists in that line of production. Therefore, high-grade mill constructions are employed throughout the work.

"(9) Frames are delivered set up. They are not just 'nailed-up carpenter work' but are of windproof and waterproof construction. Dadoed corner joints are employed in all frame work.

"(10) Assurance that all sash and doors will fit the frame openings. The same draughtsman handles the entire job and delays and expense due to conflicting sizes of opening items are avoided.

"(11) The contractor is not required to absorb any waste in cutting up standing and running trim or finish."

AN ALL-CONCRETE FURNITURE FACTORY

MANY architects in planning hotels, apartments, club houses and large residences, are called upon for advice in matters of furnishing and decorating. As the counsel of structural and mechanical engineers is sought in laying out the steel, the plumbing and the heating, so is the collaboration of an interior decorator found to be most desirable in the selection of drapes and furnishings.

Manufacturers of furniture are meeting the demands of architects and interior decorators by providing display rooms, either in their factory or at the nearest Furniture Exchange, and many of the large Eastern companies, realizing the importance of prompt service and deliveries, are establishing Coast branches with the same facilities that are provided at the home office.

One of the best known Eastern houses that specializes in a line of living room furniture—the Kroehler Manufacturing Company—has recently completed factories in Los Angeles and San Francisco. A picture of the San Francisco plant is shown on this page. It gives the reader a good idea of the company's confidence in the future of the Northern California market. Covering more than 150,000 square feet, the main building faces the proposed new Bay Shore highway in the Potrero District of San Francisco and besides the motor conveniences thus afforded, the plant is connected with a spur to the main Coast line of the Southern Pacific Railroad. The factory is three stories and basement, of Class B reinforced concrete construction and equipped with a battery of three Sturtevent lumber dry kilns of the most improved type. There is also a transportation building, a boiler room and storage sheds, the complete plant representing a large investment. The factory is capable of turning out $2,000,000 worth of furniture annually, specializing in Davenport beds and living room furniture. The former is featured as a saving to owners of the cost of another bedroom, since the davenport serves as a useful and ornamental piece of furniture in the daytime and at night is converted into a comfortable bed.

The company maintains a showy exhibit at the San Francisco Furniture Exchange, 180 New Montgomery street.

An important step toward expansion was recently announced by Mr. E. R. Rosentrater, vice-president and manager of the San Francisco branch. The Kroehler Manufacturing Company has purchased controlling interest in the Valentine-Seaver Company of Chicago, known throughout the country as pioneers in the manufacture of high grade furniture.

BUILDING FOR KROEHLER MANUFACTURING COMPANY, SAN FRANCISCO
N. H. Nishkian, Engineer

NOT SO BAD

July 5, 1927.

Architect and Engineer,
Editorial Department,
San Francisco, Calif.

Gentlemen:

When the Architect and Engineer steps out it travels far. I have looked over with interest the June issue. If this is a sample of the pace you intend to keep the only thing you ever have to worry about is an architectural or literary speed cop. More power to you.

With best wishes, I am,

Yours very truly,

CHARLES KYSON,
President Architects' League of Hollywood.

WITH the ARCHITECTS

$700,000 LOFT BUILDING

Architects Bliss and Fairweather of San Francisco are preparing plans for a large Class B loft building to be erected on Howard street from Fremont to Beale, San Francisco, for Butler Bros., wholesalers of general merchandise, Chicago. The engineering plans are being handled by T. Ronneberg, who designed the steel frame of the Telephone building and other large office structures. The Butler building will cost in the neighborhood of $700,000 and will be from seven to nine stories high. The same architects and engineer are preparing working drawings for an eight-story addition to the Magnin building, Geary street and Grant avenue, San Francisco.

ARCHITECTURAL EXHIBITION

Plans are under way for an architectural exhibition to be held in Seattle, Washington, in October. The exhibit will include, in addition to floor plans and sketches, water colors, oil paintings, black and white drawings, photographs (in sepia) and possibly miniature models of architecturally beautiful buildings.

Exhibits will be held simultaneously in the auditorium of Frederick and Nelson's and the Henry Art Hall. Additional information concerning details of the exhibit may be obtained from Meredith Jones, chairman of the Exhibition Committee, or Arthur Loveless, William Bain or Lance Gowen, members of the Exhibition Committee.

NEW LAW AFFECTS SCHOOL PLANS

A new state law requiring plans for all school buildings erected in California outside of cities having regulations for construction of school buildings to be submitted to the state board of education for approval, became effective July 30th. Regulations for construction of school buildings are being included in the uniform building code now being prepared by the Pacific Coast Building Officials Conference and which it is expected will be adopted by practically all California cities.

LOS ANGELES APARTMENT HOUSE

Architects Walker and Eisen of Los Angeles are preparing plans for a thirteen-story Class A apartment house for Louis B. Mayer and associates, to be built at Wilshire boulevard and Irolo street, Los Angeles. The building will contain three hundred and twenty rooms.

LOS ANGELES SYNAGOGUE

Plans are being completed by Architects Allison and Allison and A. M. Edelman, associated, for a Class A synagogue at Wilshire and Hobart boulevard, Los Angeles, for the Congregation B'nai B'rith. The auditorium will seat 1750 persons and will cost $1,000,000.

FRESNO ELKS BUILDING

Plans have been completed and bids taken by Architects Kump and Johnson of Fresno, for a splendid new building for the Fresno Lodge of Elks. Many attractive features have been embodied in the plans.

DESIGNING STATE BUILDINGS

The following architects have been commissioned to prepare plans for State buildings, their work to be in collaboration with George B. McDougall, State architect, by whom the appointments were made:

W. C. Hays, San Francisco, to design a reinforced concrete barracks building at Yountville. Cost $170,000.

Henry H. Gutterson, San Francisco, to design a machinery building at the State Fair Grounds, Sacramento. Cost $100,000.

W. B. Faville, San Francisco, to design a hospital building at the Sonoma State Home. Cost $175,000.

Dean and Dean, Sacramento, to design two buildings at the Preston School of Industry, Ione. Cost $135,000.

Allison and Allison, Los Angeles, to design a Science building at the State Teachers College, Fresno. Cost $200,000.

UNIQUE SAN FRANCISCO APARTMENT

A community apartment building operated on somewhat different lines than usual is to be erected on the corner of 33rd avenue and Geary street, San Francisco, from plans by Architect George E. Ralph. The owners are the Lincoln Community Apartments, Inc., and they have let a contract to G. P. W. Jensen to erect the building for $260,000. There will be 48 three-room apartments, most of which have already been sold to individual owners on a basis of approximately $1300 a room. This gives each buyer an ownership in the building and lot and in addition to the purchase price he pays something like $25 a month covering charges for gas, electricity, water, insurance, taxes and janitor service.

CLASS A THEATER

Plans have been completed by Architects Morrow and Morrow, de Young building, San Francisco, for a Class A theater to be built at 24th and Noe streets, for A. C. Franklin. The building will have a seating capacity of 1000. It will cost $65,000.

DESIGNING RESIDENCES

The office of Architects Albert Farr and Ward, 68 Post street, San Francisco, is busy with plans for a number of high class residences, including a $30,000 country house in Menlo Park, a $22,000 dwelling in Piedmont and a $25,000 residence in San Francisco.

SAN FRANCISCO SCHOOL

Plans have been completed by City Architect John Reid of San Francisco for a large addition to the Paul Revere Primary School at Banks and Hopkins streets, San Francisco. There is an appropriation of about $200,000 for the building.

STORE AND THEATER

Architects Clausen and Amandes, Hearst building, San Francisco, have prepared plans for a Class C store and theater building to be built in San Mateo at a cost of $150,000.

PERSONALS

Messrs. HARRY G. KOERNER and WILLIAM J. GAGE announced the removal of their architectural and construction offices to 468 North Camden drive, Beverly Hills, California.

CHARLES G. ADAMS, landscape architect, has been re-elected president of the Los Angeles City Planning Association.

CLARENCE TANTAU of San Francisco has recovered from an illness which necessitated a rather serious operation.

ARCHITECT EMMETT G. MARTIN has moved his offices from Citizens National Bank building to suite 821-22 Chester Williams building, Los Angeles.

ARCHITECT SAMUEL DUNFORD has moved his office from the Lincoln building to suite 464 Subway Terminal building, Los Angeles.

LEONARD F. HERBERT, member of the Institute of Architects, Sydney, N. S. W., and E. D. WILSON, associate of the Royal Institute of British Architects, recently paid a visit to San Francisco and Los Angeles, as a part of a tour of the United States for the study of American theater architecture, particularly motion picture houses.

ARCHITECTS MOVE

Henry C. Collins, architect, has moved to the Decker Oak building, Palo Alto.

Gilbert Hodgson has moved from Oakland to San Carlos. P. O. Box 95.

E. M. Frasier is now at 417 South Hill street, Los Angeles.

Charles R. Selkirk, architect, has moved to 414 California building, Los Angeles.

James C. Simms, architect, has moved to 1266 South Highland avenue, Los Angeles.

Chester D. Kirkpatrick, architect, has moved from San Diego to 3146 Ibsen street, Loma Portal, California.

A. N. Torbitt of Longview, Washington, has taken offices in the Empire building, Seattle, Washington.

Charles A. Dieman of Denver has moved to Houston, Texas. P. O. Box 242.

V. E. Baerreson, architect of Denver, has moved to 1284 Elizabeth street, same city.

Myrlin S. Fallis, architect, is in new offices at 482 Gas & Electric building, Denver.

Charles D. Strong, architect, has moved to 1526 Lincoln street, Denver.

CAN COMPANY TO BUILD

Plans have been prepared by Engineer L. H. Nishkian of San Francisco for a canning plant for the newly organized Pacific Can Company at Williams and Newhall streets, San Francisco. E. F. Euphrat of the Richmond Sanitary Company is president of the new concern and he states that $1,000,000 will be expended on buildings and equipment.

MARTINEZ COUNTRY HOUSE

J. J. Haviside, retired sea captain, has let a contract for the construction of a large Spanish country house, garage, servants' quarters, swimming pool, etc., to be built on his estate at Pleasant Hill near Martinez, Contra Costa County. Approximately $100,000 will be expended on the improvements.

SMALLEST SEATTLE DWELLING

A house 5.9 inches wide at one end and 16 feet at the other was built recently in Seattle on a lot 40x130 feet by A. B. Wark, contractor. An ordinance requiring the house to be in line with others on the two streets it faces was the reason the structure took the shape of a flatiron. It is the smallest and perhaps the oddest shaped dwelling in the city. The dwelling contains three fan-shaped rooms. In the rooms a disappearing breakfast nook, a receding bed and a vanishing ironing board were installed. The basement has a combination laundry and garage.

SAN FRANCISCO HOTEL

Construction will start this month on the new twenty-story Class A hotel on the southeast corner of Sutter and Powell streets, San Francisco, for the Huckins and Newcomb interests. Weeks and Day are the architects and the Lindgren and Swinerton Company are the builders. The hostelry, costing $4,000,000, will contain six hundred guest rooms.

SAN JOSE BANK BUILDING

A contract has been let to the K. E. Parker Company, San Francisco, for the erection of a ten story Class A addition to the First National Bank, San Jose. It will cost $250,000, exclusive of bank fixtures. Frederick H. Meyer is the architect. The Parker Company also has the contract to build a bank building at Elmhurst, Alameda County, for the Bank of Italy.

SKETCHES FOR INFANT SHELTER

Architect Louis C. Mullgardt of San Francisco is preparing preliminary plans for a new building to be erected on 19th avenue for the San Francisco Infants' Shelter. The structure will be part one and part two stories, Class C and will cost $125,000.

SAN JOSE ARCHITECT BUSY

Architect Ralph Wyckoff of San Jose is preparing working drawings for a $200,000 hotel at Salinas and in addition to this job he has plans out for a $30,000 school building and a $25,000 residence, the latter to be built in San Jose for Mr. Fred Wilson.

CERTIFICATE TO PRACTICE

The following applicants were granted architects' certificates at the meeting of the State Board of Architecture, Southern District, June 28; Hyrum Conrad Pope, 611 Chamber of Commerce Building and Harold W. Burton, 611 Chamber of Commerce Building, Los Angeles.

CRAGMONT RESIDENCE

Architect William K. Bartges of Berkeley is preparing plans for a one story cottage for Dante Traversaro, to be built in Cragmont, Berkeley. Mr. Bartges has completed plans for alterations to the store building at 2235 Telegraph avenue, recently damaged by fire.

CONTRACT FOR BERKELEY RESIDENCE

H. C. Reid of the Reid Electric Company, San Francisco, has let a contract for an attractive new home to be built in the Thousand Oaks district in Berkeley, from plans by Architect Edward Snyder. The improvements will cost not less than $25,000.

SOCIETY and CLUB MEETINGS

WASHINGTON STATE CHAPTER, A. I. A.

The June meeting of the Washington State Chapter in Tacoma is an annual event, looked forward to with the same pleasurable feelings one has towards Christmas, inasmuch as it always brings a delightful treat of some sort.

The jaunt this year was an innovation, in that it was by water, on the comfortable yachts of Architect John Graham and Ted Geary, the former acting as chief deck hand on his own yacht, the Blue Peter, while Mrs. Carl Siebrand, who once held the first woman's captain's license on the Sound, steered the doughty boat through white caps to its destination. So that the right hand might not know what the left hand did, husbands and wives went on separate boats, with the result that a good time was had by all.

Arrived in Tacoma the party was taken to the Tacoma Hotel and from there to Gravelly Lake, over the lovely Tacoma prairie, which is a most interesting country, to the residence of Capt. and Mrs. Griggs, formerly the country place of H. F. Alexander. The house has recently been altered extensively by A. J. Russell, and the rooms make a pleasing series of vistas, and forms a delightful background to the interesting collection of antiques, which have been assembled by the owners. After wandering at will through the charming gardens, the visitors assembled on the porch where tea was served by Mrs. Griggs. Later the party motored to the neighboring Steilacoom Lake and to the residence of Mr. Rhodes.

This is a country place in the English style, done by Heath, Gove and Bell, in tufa stone, which gives a mellow tone to the house. An interesting series of rooms look out over shadowy lawns, across the waters of the lake. At 6 o'clock dinner was served on the veranda of the Tacoma Hotel.—C. H. A.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

City Planning was the topic for discussion at the July meeting of the Southern California Chapter, American Institute of Architects, which was held at the University Club. Chas. H. Cheney, city planning consultant, and Sumner P. Hunt were the principal speakers. The Chapter voted to support Mr. Cheney in his request to the board of directors of the American Institute of Architects that an additional committee be appointed by the Institute to consider the problems of committee to be in addition and supplementary to community and regional planning, the work of this the work of the present city planning committee.

At the suggestion of Mr. Cheney, the Chapter is preparing to take a vote of the members on the question of what percentage of the buildings in Los Angeles, San Diego and Santa Barbara can be considered to be good architecture. It is the purpose of the plan to stimulate interest in good architecture.

Sumner M. Spaulding presented a report on the work of the committee on education. This committee has several plans under consideration which will be of great benefit in educating the public as to what is good architecture, particularly in respect to the interiors of residences. Dr. Chas. F. Lummis, an honorary member of the Chapter, also spoke.

ARCHITECTS' LEAGUE OF HOLLYWOOD

On June 29, at the weekly meeting of the Architects' League of Hollywood, Mr. David Edstrom gave an interesting talk on the relation between the architect and the sculptor, suggesting how a closer relationship could be developed and the great benefit which would accrue to the respective arts of architecture and sculpture by a closer understanding and co-operation.

Architect Robert Stacey-Judd, authority on Mayan architecture, was the principal speaker at the July luncheon of the Architects' League of Hollywood, illustrating his talk with photographs and sketches.

ARCHITECTS TO MEET

The Northern California Chapter, American Institute of Architects, has arranged to hold a public meeting in the Temple Emanu-El, San Francisco, on August 31st, at which time the Certificates of Honor will be publicly presented to the various members of the profession thus honored by the recent jury. There will be short addresses and a feature will be a procession through the court of the Temple by members of the Chapter, with organ accompaniment. Rabbi Newman has requested that the exhibit, consisting of one or two sepia prints of each building given Honor Awards, be left at the Temple on public view for a week after the meeting.

CLUB MEETINGS

The Architectural Club of Los Angeles and its friends were entertained at the plant of A. J. Bayer & Co. Thursday evening, June 30. Inspection of the company's factory was followed by a dinner and entertainment.

The Architects' League of Hollywood listened to an address by J. E. Jellick, Pacific coast manager of the Portland Cement Association, at the Mary Helen tea room, 6460 Sunset Boulevard, Los Angeles, following which the members visited the plant of Malibu Potteries on the Rindge ranch north of Santa Monica.

QUANTITY SURVEYORS MEET

An open meeting of quantity surveyors of San Francisco and Oakland was held at the office of Arthur Priddle, 693 Mission street, San Francisco, on the evening of Tuesday, July 19, for the purpose of considering matters pertaining to the future of quantity surveying. The attendance was good and the consensus of opinion was that there is need of an organization of those engaged in the business on the Pacific Coast. Another meeting was held Tuesday evening, July 26, with a large attendance.

HOSPITAL HAS EL REY ROOF

Designed by the architectural division of the U. S. Treasury Department and erected by the Los Angeles Building and Contracting Company, the James W. Wadsworth hospital at Sawtelle, which was completed recently at a cost of $1,500,000, has a combination asphalt-felt and tile roof covering 30,000 square feet.

All the roofing material, with the exception of the tile eave trimmings, was manufactured at the plant of the Los Angeles Paper Manufacturing Company, and applied by the Owen Roofing Company.

The major portion of the building is covered with a 20-year El Rey asphalt roof, while the sloping eaves were first covered with felt and then trimmed with tile.

The hospital has a capacity of 565 beds and is now in use as a general hospital by the National Soldiers' Home to accommodate the needs of veterans of all ages.

James W. Wadsworth, for whom the hospital is named, was a member of the board of governors of the national organization and was largely responsible for the establishment of the new hospital at Sawtelle.

JAMES W. WADSWORTH HOSPITAL, SAWTELLE, CALIFORNIA

ELECTRICAL FIRMS MERGE

One of the notable developments in the Los Angeles industrial field in recent months is the rise of the Diamond Electrical Manufacturing Company, a new company, which represents the purchase and consolidation of the properties of the Safety Electrical Products Corporation and the Brown and Pengilly Company, Inc.

Officials of the Southern California Edison Company and the Electrical Products Corporation, together with the Fleishhacker interests of San Francisco and a number of prominent Los Angeles busines men, are the "new faces in the picture." The new company claims the distinction of being the largest manufacturers of switchboards, switches and electrical metal products in the West.

Officers and directors are Paul D. Howse, president; Vernon Brown, vice-president; J. H. Pengilly, John B. Miller, H. B. Woodill, Fred Lewis and Luther J. Lee.

Properties of the two former companies are being consolidated at the Safety Electrical Corporation plant on East Sixteenth street near Central avenue. In addition, the Diamond Electrical Corporation is building a new two-story office building on the property.

Besides the Los Angeles plant, with its 44,000 feet of floor space, a factory is also in operation in San Francisco. The company, which will distribute its products as the "Diamond E" line, plans to extend operations into New Mexico, Texas, Colorado, Washington and Oregon.

FIXTURE COMPANY BUSY

The Home Manufacturing Company, 552 Brannan street, San Francisco, has recently signed a contract for interior fixture and furniture work to be installed on the 21st and 22nd floors of the new Russ building, San Francisco, for the Blyth-Witter Company. The finish will be oak, cedar and mahogany. The contract price amounts to approximately $25,000. Other contracts recently completed by this fast growing San Francisco firm includes fixture work in the Ladies Gown Shop at 354 Post street, San Francisco, $8,500; alterations to Jenkel's Jewelry Store, O'Farrell street, $3500; fixture work for the Behlow Furriers, 134 Geary street, $3500. The Home Manufacturing Company has also completed special furniture, etc., for the studio and sweet shop in the new hotel in Yosemite Valley. This contract amounted to $13,000.

PHOTO ACKNOWLEDGMENT

The interior photographs of the Earle C. Anthony Packard building, San Francisco, shown in the July number of the Architect and Engineer, were taken by Kales of Los Angeles.

BOOK REVIEWS

by Edgar N. Kierulff

THE ARCHITECT IN HISTORY—By Martin S. Briggs; R. F. 1. B. A. Fellow of the Royal Institute of British Architects. The Oxford University Press, American Branch, New York, publishers. Price $3.75.

The above volume should be of great interest to all members of the architectural profession. It is extremely well written, shows the familiarity of the author with the subject, and is the result of extensive research. The student of history as well, could find ample reward in the perusal of this book. Plates, drawings and sketches are clear cut, well chosen and admirably placed. An Epilogue, Bibliography, and index complete the volume. Its chapters embrace the history of the architect and his place in history from ancient Egypt down through the nineteenth century in England; with chapters on Greece, Rome, Italy and France.

SYMBOLISM FOR ARTISTS (Creative and Appreciative)—By Henry Turner Bailey and Ethel Pool. Published by the Davis Press, Worcester, Mass.

A remarkably keen little pocket handbook for all members of the crafts, of the fine arts and of architecture, giving a splendidly arranged symposium of symbols and their multiple definitions; with twenty well arranged plates and drawings and a very complete bibliography.

THE STUDY OF ARCHITECTURAL DESIGN—By John F. Harbeson; A. I. A., Assistant Professor in Architectural Design, School of Fine Arts, University of Pennsylvania. Published by The Pencil Points Press (From the Pencil Points Library), New York.

An excellent text and reference book on design, embracing the Ecole des Beaux Arts methods and Professor Harbeson's method in the University of Pennsylvania. Containing innumerable plans, sketches and plates beautifully arranged, including a color plate rendering in tempera by Jacques Carln. The text is admirable. The book should prove a valuable adjunct to any student architect's library.

"NEW TOWNS FOR OLD," by John Nolen, city planner; published by Marshall Jones Company, 212 Summer street, Boston, Mass. Price $3.00.

This book contains a few concrete illustrations of the fundamental principles of town planning. The cities of Walpole, Massachusetts, Kingport, Tennessee, Kistler, Pennsylvania, and Cohasset, Massachusetts are selected as examples to demonstrate the text. It shows just what has been done and the methods employed. The work is illustrated by more than one hundred photographs, drawings and plans and should be useful to people who seek information in this field.

ARCHITECTURAL CONSTRUCTION—An analysis of structural design of American buildings by Walter C. Boss and Ralph C. Henry. Published by John Wiley & Sons, Inc., New York. Price $10.00.

This is Book II and is an analysis of the structural design (steel) of American buildings. All types of construction, from the simplest suburban structure of vood to the more complex fire resistant construction are contained in Book I which preceded the present volume on steel construction. Book II consists of five hundred sixty-four pages, forty-three plates and six hundred and nine figures. The book deals primarily with the problems which confront the designer of buildings which are framed essentially with structural steel.

COMPANY TAKES SHORTER NAME

Effective July 1st, the name of the General Fireproofing Building Products was changed to the Genfire Steel Company.

This change effects the name only, and is made to avoid possible confusion with The General Fireproofing Company, also of Youngstown, makers of steel office furniture and equipment.

The new officers, personnel, policies, products and everything connected with the General Fireproofing Building Products become a part of the Genfire Steel Company. Branch offices, warehouses, agents and dealers remain the same except for the change of name. The Genfire Steel Company will continue to manufacture the complete line of fire-safe building products which includes the famous Herringbone, key and diamond rib metal lath, Self-Sentering and trussit, casement and basement windows, T-bar and plate-girder steel joists, commercial and industrial steel window, corner bead and other plasterer's specialties, concrete reinforcements, waterproofings and all the other well-known GF materials.

NEW TRADE LITERATURE

FENESTRA HORIZONTALLY PIVOTED WINDOWS—A compact and valuable book of industrial steel windows by the Detroit Steel Products Company. It is designed expressly for the draughtsman—giving specifications, standard and warehouse types and sizes, and standard window unit combinations. It also contains installation details for various types of construction, vertical and horizontal mullions, and camber-head and semi-circular units. Hardware details are included. The book comprises 12 pages, 8½x11 inches in size, and bears the file number of the American Institute of Architects. Copies may be obtained on request from the Detroit Steel Products Company, 2250 East Grand boulevard, Detroit, Michigan.

RAMONA ROOF TILE—N. Clark and Sons of San Francisco have a 16-page illustrated catalogue featuring Ramona roof tile, a product manufactured in colors varying from light buff, through the salmons, reddish browns, rustic and dark browns to the purplish shades. The shape and size of the tile are such that it is readily applicable to any type of roof. The catalogue is the standard size adopted by the American Institute of Architects.

TRUSCON DRAFTING ROOM STANDARDS, published by Truscon Steel Company, Youngstown, Ohio. The pamphlet includes steel windows, doors, mechanical operators and lintels. The make-up and size are in keeping with A. I. A. filing requirements. The 125 pages include working details and specifications of a more or less technical nature. Ask for Catalog 717.

WEBSTER SERIES 78 THERMOSTATIC TRAPS—Published by Warren Webster & Company, Camden, N. J. This bulletin announces a new line of thermostatic traps for "process steam" pressures.

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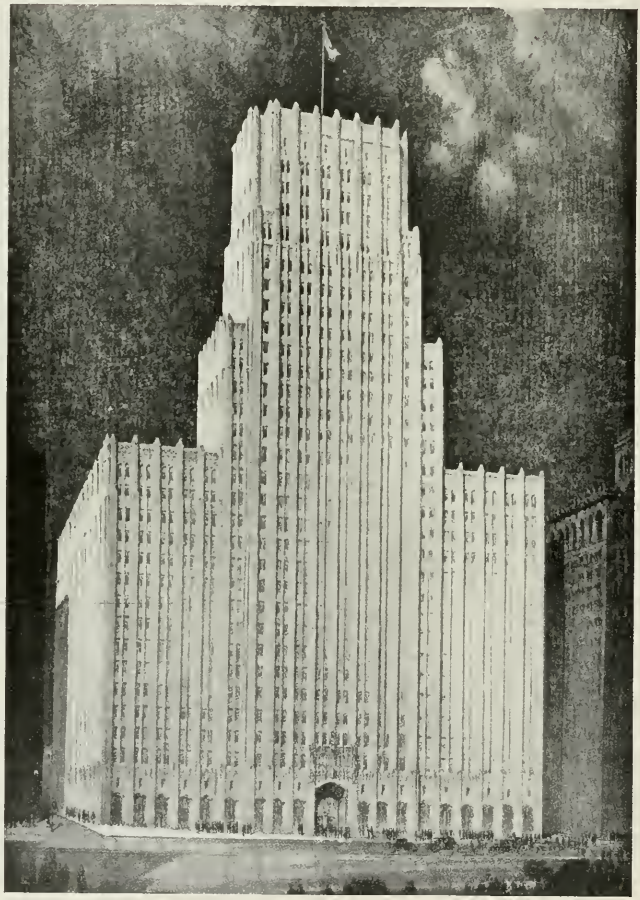

31 STORIES

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1927

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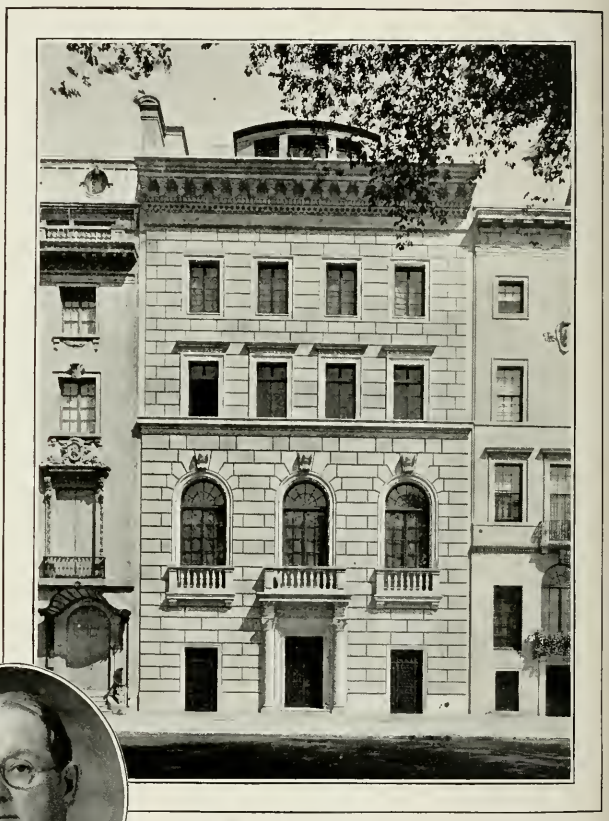

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VOLUME 90 SEPTEMBER, 1927 NUMBER 3

CONTENTS

COVER PICTURE The Russ Building, San Francisco, California
Geo. W. Kelham, Architect

FRONTISPIECE—The Russ Building, San Francisco, California
From a Water Color by J. E. Stanton

LETTER PRESS

The Russ Building, San Francisco. 43
Fred'k W. Jones

The Mechanical Equipment of the Russ Building . . 46
Hunter and Hudson, Mechanical Engineers

Elevator Equipment in the Russ Building 52
R. W. Charles

Drinking Water System in the Russ Building 53
James T. Ludlow

Comments on the A. I. A. 60th Convention. . . 62
Louis C. Mullgardt, F.A.I.A.

What Price Folly? 67
Charles Kyson, Architect

The Regional Planning Organization of the Ruhr Adopted to the Bay Region 70
Stephen Child, Landscape Architect

Some Thoughts on Interior Decoration 73
K. Hope Hamilton

Fitzpatrick's Chatter 107

Illegal Titles Assumed by Non-Certificated Architects 108

Editorial 110

Crusade of the Architectural Hidalgos. 112
Charles Kyson

The Month's Magazines 115

With the Architects 117

The Economics of Wood Utilization in Construction 119

PLATES

The Russ Building. 48, 50, 54, 55, 56, 57, 58, 59, 60, 75, 77, 79, 81, 83, 85, 87, 89
George W. Kelham, Architect

Study, Pacific Edgewater Club, San Francisco 61
Miller and Pflueger, Architects
Hugh Ferriss, Del.

Hunter-Dulin Building, San Francisco 91 and 93

Ahwahnee Hotel, Yosemite Valley, California. 95, 97, 99, 101
Gilbert Stanley Underwood, Architect

Solano County Hospital, Fairfield, California 103, 105, 106
C. E. Perry, Architect

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The
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VOL. 90 SEPTEMBER, 1927 NO. 3

The RUSS BUILDING San Francisco

By Fred'k W Jones

IN NEARLY every large city there is one building that because of its size, beauty of architectural design and character of its use and occupancy, has come to typify the city itself.

In America these structures that dominate city skylines are office buildings, dedicated to the service of the commercial and financial life and progress of the community. When one thinks of New York, or St. Louis, or Detroit, or Chicago, the first picture that comes to mind in association with the name of the city is the outline of a great commercial structure. In St. Louis it is the Telephone Building; in Detroit it is the Book Tower; in Chicago it is the Tribune Tower, and in New York it is the Woolworth Building.

Today the Russ Building takes this place in San Francisco. By its size and location and by the character of its tenants the building becomes indeed—"The Center of Western Progress." From a dwarfed three-story store and office building to a mighty 31-story structure—that is the Russ Building of today. To the man who has returned to San Francisco after an absence of two years or less the transformation at Montgomery and Bush streets seems little short of a miracle. To the pioneer whose memory goes back to the days of 1865 and continuing on up to the burning of the old Russ Hotel in 1906, the thirty-one floors of massive steel and brick which now cover the hotel site, seem almost incredible.

And while we are reminiscing, do you remember the high ceilings and the dark uninviting woodwork in the old Russ Hotel? Then later in the building that replaced the hotel, do you recall the long, none too imposing corridor that led to the two elevator cages that carried you to the second and third floors? To reach the third story required about as much time as it now takes to climb 30 floors!

The architecture of the Russ Building is taken from English Gothic sources and the whole mass has been handled with a fine appreciation both of style and utility.

I have talked to quite a few architects and they are almost unanimous in their approval of the design. That Mr. Kelham has made good is the opinion of Architect G. A. Lansburgh, who says:

"I should feel it remiss were I not to take this opportunity of publicly complimenting Mr. George Kelham for a very successful effort in giving to San Francisco the Russ Building. I consider it a splendid piece of work and one that will tend to make San Francisco a great city, architecturally speaking. It is just such creations that make reputations. I believe Mr. Kelham's reputation is very securely established by this—his latest effort."

1847 — ARROW POINTS TO THE FIRST RUSS BUILDING

Arthur Brown Jr., says: "The Russ Building seems to be well planned with the various requirements of a high class office building carefully thought out and provided for. The garage in the basement is a splendid innovation. The architecture is thoroughly modern and follows along the lines of many of the large office buildings throughout the country. The stepback features provide an agreeable silhouette. The materials have been very happily selected."

Charles Peter Weeks—"The Russ Building is a large mass extremely well handled. It is of the modern office building type and superior to many of the tall office buildings lately constructed in the East. Most of the new stuff in New York is terrible. They don't design there at all. They just pile a lot of dry goods boxes one on top of the other. Mr. Kelham's Russ Building shows sane handling. He has done something worth while."

In planning the Russ Building there was, of course, the commercial aspect that had to be taken care of. Financed by a bond issue, supported by the public, the problem was to utilize every available foot of space that the building might yield a safe return on the investment. The vague thought of the "greatest office building on the Pacific Coast" must first be reduced to square feet of rentable space. By giving the tenant the best possible service, such as transportation facilities, garage accommodations, abundance of light, and heat and the added benefits of a gymnasium with showers and massage, a barber shop, bootblack, newsstand, restaurant and all the conveniences beneath one roof that a business man could wish for in his daily grind, the matter of architectural treatment necessarily had to be thought out judiciously and studiously. It was not like planning a great cathedral or theatre where architectural embellishment nearly always is allowed to proceed without restraint. Of course there was the skyline to be dealt with. Rising high above all other buildings in the city, an object of interest from every direction, the mass must be made to reflect dignity and solidity and picturesqueness from afar. This latter, I think, Mr. Kelham has accomplished by adopting a series of graceful stepbacks on the side and rear walls, using just enough fenestration to relieve the monotony of floor after floor of plain window repetition. Possibly the Montgomery street facade could have been improved by relieving the straight wall with an occasional set-back.

1861 — SITE OF THE PRESENT RUSS BUILDING

A youthful student of geography once remarked that it was fortunate that navigable rivers generally ran close to great cities, which is true but inverted logic, for the navigable river DETERMINES the site of the city. In the same way the site of a great building is determined by the locality of its usefulness. The site of the greatest office building on the Pacific Coast could not be selected at random. It was determined by the location of the center of Western industry. San Francisco needed the Russ Building.

But it was one thing to recognize the need for a structure that would cost more than $6,000,000, exclusive of the land, and quite another thing to finance its construction. Several moves had been made toward this accomplishment when Benjamin H. Dibblee, vice-president of E. H. Rollins & Sons, undertook the task and associated with him Charles R. Blyth, of Blyth, Witter & Company.

The Russ Building is first to apply the principal of public ownership in office building financing. The bonds and the entire equity in this outstanding real estate holding were offered without reservation to the investing public.

Before the first offering of the Russ Building securities was made on February 24, 1926, and after careful consideration, Mr. S. Waldo Cole-

man accepted the presidency of the Russ Building Company with the following board of directors: Charles R. Blyth, Benjamin H. Dibblee, Arthur Goodall, Robert G. Hooker, Charles K. McIntosh and Willard O. Wayman.

To old timers, the site of the present Russ Building has an interesting history. The building stands on pioneer ground. On March 1, 1847, Emanuel Charles Christian Russ landed in San Francisco and the following month he purchased from the city, at auction, at a total cost of $37.50, the land on which the Russ Building now stands. From that day this property has remained in the Russ family. The first building erected was the old homestead, built in great part from cabin work of the Loo Choo, a transport on which the Russ family journeyed to California from the East.

Twelve years later, in 1859, the heterogeneous collection of wooden buildings that had been erected on this property was burned in the fire of that year.

The Russ House, the hotel that was the scene of much of San Francisco's social, political and financial life for 41 years, was completed in 1865. It was burned in the fire of 1906 and replaced by a three-story brick structure which occupied the Montgomery street block until razed to make way for the present building.

While the demolition of the old building was in progress, the working plans were completed and the foundation was under way in July. The entire "matt" foundation under the tower section was poured in two continuous operations of 20 hours each, careful tests of the ground having been previously made. The erection of the steel frame began in September and the flag was flying from the top in March, 1927.

On November 1, 1926, the cornerstone was laid, Mayor James Rolph Jr., President Clay Miller of the Chamber of Commerce, and President S. Waldo Coleman of the Russ Building Company being the principal speakers.

The successful progress of the construction of the Russ Building was very largely due to the rapid "follow up" method adopted. By this system the terra cotta and brick work followed within a few floors of the riveters, and before the steel frame reached the top, the lower stories of the building were well along toward completion and the elevator company had commenced the installation of the lower banks of cars.

The steel frame of the Russ Building, according to construction experts, is one of the

1865 — THE RUSS HOUSE

strongest and most carefully planned, intended to withstand any shocks to which it may be subjected. Into the building went 22,000 yards of concrete, 9,000 tons of structural steel and 1,500 tons of reinforcing steel. H. J. Brunnier was the structural engineer in charge.

The Russ Building has a complete block frontage on Montgomery street and is designed in the form of an E, with wings fronting on Pine and Bush streets and a center wing that rises with the tower to the 22nd story. As the space between the wings is wider than Montgomery street, this design gives a maximum of light and view on all sides, and there are no "inside" offices in the building.

The most important advantage from the great size of the building is that many refinements of service and equipment have been added, the cost of which would have been prohibitive in buildings of ordinary size. The Russ Building therefore benefits from "mass production."

The 400-car garage for tenants' use is one of the first attempts of its kind to solve the traffic problem of city streets. The garage occupies the rear portion of the building on the first and mezzanine floors and the basement, and the entire second floor. There are entrances

1925 — THE RUSS OFFICE BUILDING

CLEARING THE SITE FOR THE NEW RUSS BUILDING. JULY, 1926

on Pine and Bush streets, and as both these streets are arterial the tenant of the Russ Building will enjoy an advantage not elsewhere obtainable.

Another innovation is the grouping of all the other special service features on the eleventh story, which is known as the "service floor." On the Pine street wing of the service floor, the law library of the San Francisco Bar Association is installed. In the center wing there is a gymnasium, completely equipped with shower and electric light baths and massage room. On the service floor, also, is the women's clubroom with manicure and hairdressing department, and across the corridor a circulating library is provided. A seven-chair barber shop is on this service floor adjacent to the elevators and here, also, are offices of public stenographers and notaries and a stationer's shop. Completing the association of the service features, the office of the Russ Building Company is on this eleventh floor. It has two entrances, one for the tenants of the building and the general public, and the other for the members of the maintenance staff, including the engineers, janitors, electricians, plumbers and painters. All the employes of the building are in uniform.

PARTIAL VIEW OF STEEL FRAME, FEBRUARY, 1927

The purpose of the Russ Building is to serve the public and all its unusual features become a benefit to the public only as the building is rented and occupied.

MECHANICAL EQUIPMENT OF THE RUSS BUILDING

By THOS. B. HUNTER and R. A. HUDSON, Mechanical Engineers

THE mechanical equipment of the Russ Building, recently completed on the west side of Montgomery street, between Bush and Pine streets, San Francisco, represents the latest and most modern type of mechanical service. This building has been designed as a model office building and incorporates all facilities that will promote the comfort of the tenants and enable them to carry on their work in pleasant, well lighted and conveniently arranged offices.

The building is heated by a system of direct radiation and is fully equipped with an automatic system of temperature control. This system of temperature control has been installed as an individual unit in every office so that each tenant can be sure of any constant temperature in his quarters that he finds most desirable. This system will also provide for the economical operation of the building in that it will reduce the fuel consumption for heating to a minimum. The usual custom of a tenant when an office is too warm is to open the window rather than turn off the radiator. The temperature control system does this automatically and results in a large saving in the fuel bill.

The steam for the building is furnished by three 125 h.p. boilers. Each boiler is equipped with two mechanical pressure type oil atomizing Babcock & Wilcox burners. The auxiliary apparatus for the boilers has been installed in duplicate units and consists of two direct acting steam fuel oil pumps, two fuel oil heaters, duplicate direct acting steam boiler feed pumps with one Cochrane deaerating feed water heater. The other auxiliaries consist of the boiler blow off tank and two direct acting steam driven vacuum pumps for the heating system return. The suction of these pumps is equipped with a duplicate installation of Webster strainers.

The deaerating type of feed water heater was used in this installation in order to remove all air from the boiler feed water and so minimize the pitting of the boiler tubes and drums and

the steam and return piping in the building. All make-up boiler feed water is filtered and softened.

The smoke stack in this building is 34″ in diameter with its top 440′ above the boiler room floor. It is of welded construction with slip joint at each fifth floor to take up expansion and contraction. The breeching connecting the boilers to the stack is welded steel breeching 180 feet long.

A 50 h.p. Kewanee high pressure boiler has been installed for auxiliary use to be used also as a refuse burner in which the waste paper and other refuse collected from the offices will be burned at such time as there is no sale for this class of material or for such material as is not readily saleable to the companies collecting waste paper.

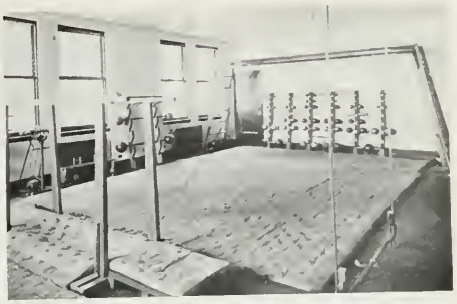
The boiler plant includes two hot water heaters consisting of storage tanks containing copper "U" tube heaters. The one furnishing the low level water system in the building has a storage capacity of 1750 gallons an hour with the same heating capacity per hour. The heater for the upper system of the building supplying floors from the 17th to the 31st, has a storage capacity of 800 gallons with the same heating capacity per hour.

Steam piping has been arranged so that these heaters may be supplied by steam from either the auxiliary boiler or main boilers or both in case of necessity.

The steam piping system in this building consists of a riser to the 31st floor ceiling. Branches are taken from this and run in the 16th floor ceiling to supply steam from the 2nd to the 16th floors inclusive. A second system of horizontal mains in the ceiling of the 31st floor supplies the steam to the risers through the 17th to the 31st floor inclusive.

In designing the steam piping it has been arranged so that the steam in certain sections of the building can be cut off. For instance, it is possible to shut off the steam from all risers on the south side of the building, leaving steam on all others. The same is true of the east and west sides. These shut-off valves are the Johnson Service Company's air operated remote control valves. The operation of these valves is controlled by air switches on the gauge board in the boiler room.

All public toilet rooms have been provided with an exhaust system of ventilation. Fans for these are installed on the 17th floor.



GYMNASIUM, RUSS BUILDING, SAN FRANCISCO

A complete system of supply and exhaust ventilation is provided for the quarters occupied by the tenants on the first floor. This system will furnish cleaned and tempered air so that the occupants will work in quarters comparatively free from dust and also by keeping their windows closed will minimize the street noises that usually are so objectionable to occupants of first and second floor offices.

The water supply is secured partly from the Spring Valley Company and partly from wells drilled on the building site.

Three wells have been drilled and equipped with deep well pumps, the water from which will be used throughout the flushing system in the building. This water is softened and stored in two 10,000 gallon tanks in the basement.

Spring Valley water is used throughout in the offices and lavatories. Provision has been made for filtering and softening this supply, which is stored in a 10,000 gallon tank in the basement.

On the water supply for the flushing system two tanks have been installed—one on the 18th floor with a capacity of 7,000 gallons and one on the 31st floor with a capacity of 5,400 gallons.

SHOWERS IN GYMNASIUM, RUSS BUILDING, SAN FRANCISCO

RUSS BUILDING FROM AMERICAN BANK BUILDING

THE OFFICES OF THE ARCHITECT AND ENGINEER OCCUPY THE SIXTEENTH FLOOR OF THE NEAREST WING AND ARE INDICATED BY A CROSS

DETAIL OF TOWER, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

RUSS BUILDING TOWER SEEN FROM HUNTER-DULIN BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

The storage of the Spring Valley system consists of a 3,000 gallon tank on the 18th floor and a 2,600 gallon tank on the 31st floor.

The pumping equipment to handle the water supply of this building has been installed with duplicate steam driven pumps for use during the winter and duplicate electrical pumps for use during the summer, or when there is no steam required for heating the building. This required an installation of eight pumps; 2 steam pumps and 2 electric pumps for pumping into the tanks on the 31st floor and 2 steam and 2 electric pumps for pumping into the tanks on the 18th floor. The pumps for the high level system have a capacity of 60 gallons per minute each and those for the low level system 180 gallons per minute each.

A motor driven centrifugal fire pump with a capacity of 500 gallons per minute has been installed. This has been completely equipped with a standard Underwriters control panel and is capable of maintaining a pressure of 50 lbs. at the roof of the tower. The suction of this pump is connected to the three 10,000 gallon tanks in the basement which will contain sufficient water to supply this pump for an hour's continuous service. Provision has also been made for emptying the 18th floor and 31st floor tanks back into the suction tank so that an additional 18,000 gallons or a further 36 minutes supply is available for use during the fighting of a fire.

A separate system of chilled drinking water piping has been installed throughout the building, each lavatory in each office being fitted with a chilled drinking water faucet.

This plant is capable of cooling 400 to 500 gallons of water per hour from 70 degrees to 45 degrees.

All plumbing fixtures throughout the building are vitreous china and are trimmed with the latest and most modern fittings. All lavatories in the offices are furnished not only with hot and cold water, but also with chilled drinking water.

The electrical installation has been made complete in all details.

The Pacific Gas & Electric Company have installed a special transformer vault with a bank of transformers to supply this building only. Two primary services have been brought in to these transformers, each from a different substation. These services are equipped with an automatic throwover switch so that in the event of failure of power from one substation the load of the building will be automatically thrown over to the other substation. This provision of duplicate service with double throw over switches will, it is believed, minimize all danger of power failures for even a few minutes duration. The importance of keeping at least the bank of sixteen passenger elevators in operation at all times cannot be over-estimated and all precautions have been taken to insure continuity of service.

All wiring for power in the building and all motors are for three phase, 440 volt alternating current.

The lighting system is a three wire 110-220 volt feeder system with 110-volt branch circuits.

Convenience outlets have been liberally provided for, in general each office having two located at convenient points. Special installations to meet the requirements of individual tenants have been made, which involved in many cases the installation of as many as 4 or 6 receptacles in a single office.

The provisions for telephone wiring are undoubtedly greater than in any other general office building in San Francisco. Riser shafts carry the main cables from the telephone terminal room to the various floors where branches are made to sub-terminals, located as required by the special conditions. Parallel lines of Johns-Manville Company's under-floor duct have been installed parallel to the exterior walls of the building. These have been arranged so that it is almost impossible to locate a 5 ft. desk in this building without having it within a few inches of one of the telephone ducts. The individual wires for the telephones are installed to these under-floor ducts and through iron pipe conduit from the under-floor duct junction boxes to the telephone terminals.

The main electrical switchboard has been installed in the basement of the building against the wall of the transformer vault. This board, manufactured by the Drendell Electrical & Mfg. Co., consists of a power and light section and contains not only the meters of the Pacific Gas & Electric Co., supplying the building, but also graphic volt meters and watt meters to enable the building engineers to check the voltage and current consumption.

Duplicate air compressors have been installed for operating the automatic temperature control system of the heating plant. In addition to these, two motor driven air compressors have been installed.

ELEVATOR EQUIPMENT in the RUSS BUILDING

By R. W. Charles

THE passenger elevator equipment in the new Russ building, San Francisco, consists of sixteen Otis signal control elevators of the latest and most modern type. These lifts represent the "last word" in elevator development, and form the largest office building elevator installation on the Pacific Coast.

The elevators are located in the central portion of the building and consist of three groups arranged as follows:

In group one five elevators travel from the first to the eleventh floor, stopping at all intermediate floors; group two—five elevators travel from the first, eleventh to seventeenth floors, making no stops until the eleventh floor is reached, and stopping at all floors from the eleventh to the seventeenth floors; and group three—six elevators travel from the first, seventeenth, to the thirtieth floor, making no stops until the seventeenth floor is reached, and stopping at all floors from the seventeenth floor to the thirtieth floor.

With this arrangement of "express" elevator service, tenants in the upper portion of the building will be able to reach their offices in the same space of time as those on the lower floors.

The elevators are of the signal control, multi-voltage, micro drive, gearless traction type, traveling at a speed of 800 feet per minute. A brief description of their operation follows:

As a passenger announces his floor, the attendant presses a button on a metal tablet bearing two rows of buttons which indicate the stops in the up and down directions. The pressing of a button registers the stop on a part of the controller known as the floor selector. The controller will then operate to stop the car at that floor when the elevator is traveling in the direction indicated. Upon receiving his signal to start, the attendant moves a lever which actuates the pneumatic door operators on both hatchway and car doors. From this point until the doors have again opened, the action of the elevator is entirely automatic. At the completion of their closing movement, the doors lock, and close a contact switch which immediately starts the car. As the elevator approaches the nearest floor for which a button has been pressed, it slows down, the main operation is cut off and the micro drive automatically levels the platform with the floor while the doors are opening.

After the passengers for the floor have alighted and any waiting passengers have entered the car, the attendant again moves his lever, the doors close and the elevator proceeds to the next stop indicated on the selector. This continues until the elevator reaches the end of its travel unless a waiting passenger has pressed a button in the hall. The pressing of a hall button registers the call on the floor selector of the first car approaching in the proper direction, and as this car reaches the floor, it comes to a stop and the doors open. When the elevator reaches the end of its trip, the directional control is automatically reversed, and upon the closing of the doors, the elevator will start in the opposite direction. Means are provided so that the attendant may reverse the direction of travel at any point, should the requirements of traffic so demand.

The operating duties of the attendant are reduced to pressing the buttons corresponding to the floors announced by the passengers, and initiating the closing movement of the doors. The multi-voltage control with which the main motor is equipped insures proper speed, and uniform acceleration and retardation. Acceleration and retardation are calculated for the greatest possible speed which will not disturb the comfort of the passengers. The micro drive governs the accurate leveling of the car with the floor and the maintaining of that level during loading and unloading. The signal control is responsible for the stopping of the elevator at the proper floor and for the automatic opening of the doors, upon signal either from within or without the car. In the case of signal from the outside, only the first car approaching receives the signal, and this car will automatically stop, unless it is fully loaded and the attendant presses a special button which will permit his car to continue on its travel, and at the same time pass the signal on to the next following car.

A dispatcher's room is located on the fifteenth floor, remote from the elevator installation. The elevator dispatcher's equipment is so arranged that the entire installation is at all times under his control. By a system of various lights and switches, the dispatcher knows the exact position of each car in the building, whether the car is behind or ahead of schedule and if the car is properly answering all calls. The dispatcher has a private phone connection to each car, and also to each elevator machine room. The elevator installation is also equipped with an automatic scheduling device arranged so that the elevators are automatically kept on schedule. This schedule device is controlled by the dispatcher who can vary the interval, according to the traffic conditions. If an elevator runs behind schedule, the dispatcher can, by pressing that elevator's "non-stop" switch, cause the elevator to pass all calls to the next car until the elevator is again on schedule. Vice versa if the elevator is ahead of schedule, the dispatcher can cause the elevator to travel at a reduced rate of speed until it is again on schedule.

In the garage portion of the building, there are four Otis micro drive automobile elevators. These elevators are of the self leveling type and are equipped with automatic opening and closing fire doors. When the elevator arrives at a floor at which it is to stop, it is automatically brought level with the landing, while at the same time the hatch doors are automatically opened.

The garage elevators travel from the basement to the second floor, serving the four floors of the building which are used for garage purposes.

DRINKING WATER SYSTEM IN THE RUSS BUILDING

By James T. Ludlow
President Ludlow Refrigeration Engineering Company

FILTERED, purified and chilled drinking water, clear as crystal and free from color or odors, may be found in every office of the new Russ Building. The equipment installed to accomplish this is elaborate and first-class in every particular.

San Francisco's water supply is well taken care of; it is naturally comparatively pure and clean and of a degree of hardness that makes a very good water for drinking purposes, the salts it contains being more beneficial than otherwise. It is filtered and purified with chlorine at the main storage and everything is done that can be done in a large way to deliver proper water. In the long distributing system considerable impurities are picked up, the bacteria count goes up and more or less dirt and growth is carried in suspension. At times there are odors and color.

These defects and impurities are all removed by the apparatus installed in this building.

The drinking water supply is first delivered to a large filter where any dirt, growth, etc., held in suspension is removed. The filtering does not remove the beneficial salts, odors or possible bacteria. This filter is washed out periodically. It has a capacity of 80,000 gallons every twenty-four hours.

The drinking water, after leaving the filter is passed through an apparatus where it is thoroughly treated with ozone, which oxidizes and kills all bacteria, germs or odors and removes any color that may be in the water after filtering.

The purified water flows into a large storage and chilling tank. It is cooled by mechanical refrigeration to a temperature of about 40 degrees. The refrigerating machinery and equipment used for this purpose is the usual type of an ammonia compression plant. The refrigerating capacity of this equipment is equal to the melting of about 20 tons of ice each twenty-four hours. The machine is electrically operated and the daily operation is only that necessary to keep the system properly cooled.

The chilled water is taken from the chilled water storage tank and circulated throughout the building by heavy-duty triplex motor driven pumps. There are three in all, one for the first eighteen stories of the building and one for the upper level or the balance of the floors and one auxiliary pump. All three are interchangeable and any pump can be used on either system.

The distributing system is most elaborate, being arranged to deliver chilled water to the drinking water taps in each room and to the general fountains. The water is kept in constant circulation through the pipe systems. Cool water is assured at each tap without waste or delay. The water does not heat up materially in the system as it is returned to the chilling tank automatically for recooling. New water is added to the system to replace the water consumed.

DETAIL OF LOWER FLOORS, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

FLUTED COLUMNS IN VESTIBULE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

ELEVATOR LOBBY, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

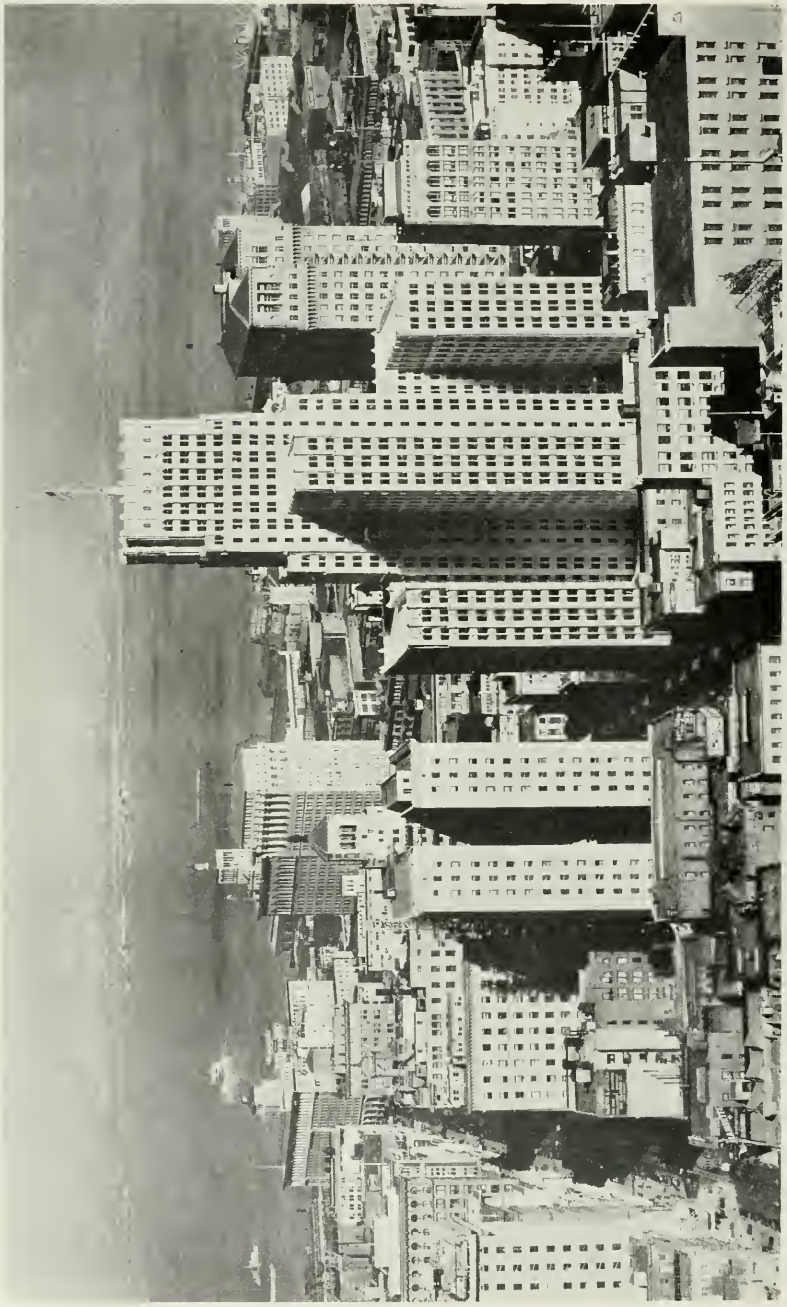
ELEVATOR LOBBY, RUSS BUILDING, SAN FRANCISCO
GEORGE W. KELHAM, ARCHITECT

DETAIL OF UPPER STORIES, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

CLOSE UP OF UPPER FLOORS, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT



RUSS BUILDING FROM NOB HILL, SAN FRANCISCO
GEORGE W. KELHAM, ARCHITECT

Hugh Ferriss, Del

STUDY, PACIFIC EDGEWATER CLUB, SAN FRANCISCO

MILLER AND PFLUEGER, ARCHITECTS

Comments on the A·I·A 60th CONVENTION

By Louis C Mullgardt

THE last convention report is out. The president discarded Institute tradition at the jump-off, proclaiming that the convention's first morning would be devoted to Architecture and its Elements; that Institute business, statistics, etc., had been assigned to the later-on.

We are told that the Institute has benefitted the practitioner in business methods; in knowledge of materials, in methods of construction and other things, without which the inexperienced architect must meet with discouraging obstacles before finding himself free to devote his best talents to the realization of his creative impulse in physical form.

The underlying gist of the main topic of the convention around which everything revolved, was sponsored by the Committee on Allied Arts. It was substantially this: That there are no Michael Angelos or Giottos, etc., amongst ourselves That being the case, we are strongly adjured to create, first of all, composite Michael Angelos or, anyone of the great past-masters, by Siamesing our architectural selves with sculptors, painters and landscape architects, the moment we get jobs. Do not wait, until you, Mr. Architect, have made some fatal error in your preliminary studies. Do it now! Attach yourself to your allies, dear brother, and be saved.

THE MAIN TOPIC

This gratuitous propaganda has been going on for some years. Does anyone really need that sort of advice? The painters, sculptors, etc. have been taking whacks at the architects for some years, because architects do not give them what they want. It is difficult to understand why the Institute should also harass its members with such gratuitous advice. Why convince the profession (and the public) that members do not conduct their business as they should, in a matter of this sort. What does the Institute really know about the personal qualifications of each member, or the manner in which each architect conducts his practice? Which architect conducts his affairs right, and who does not? Who knows?

It is amusing to read the chairman's description of the way in which "architect, landscape architect and sculptor" were thus co-operatively engaged in a competition for a great memorial. When the entire plan was agreed upon, they could not tell who had done it; but that they lost out. A second illustration of the same sort was then presented. The result was not made known, but, was also followed by "applause."

It was the Painter-co-operation-lecturer who said that "we have no Michael Angelos among us, who are architects, painters and sculptors within the same epidermis; that painters, sculptors and craftsmen are looking to architects to bring about a spirit of co-operation; that our joint paths are strewn with mistakes; that the painter's and architect's personality are of no greater importance than the hod-carrier, etc."

The Landscape-architect-co-operation-lecturer declared that "they as a class are younger plants sprung from the soil, who will wholeheartedly lend their strength, even though it should be proven that they are grafters or suckers; that he desired to be considered near the architect, but slightly aloof; that there are three kinds of co-operation: first the natural thing, like breathing; second, midway between a fist fight and a prayer meeting; third, lack of vitality and spectacular interest in a free-for-all-fight."

The Sculptor-co-operation-lecturer declared it "not only a necessity, but also, a great stimulant to confer and study with the architect and painter. At the present time there are certain inequalities in their relationship — that the sculptor must now do exactly as the architect directs—and quickly."

It would be unwise to expect brief analysis of such proposed co-operation to win respect. Imposing architectural problems demand first, broadest vision by the architect. All the fundamental elements, namely length, breadth, height, purposes, relationships to surroundings, character, cost, plan, composition, proportion, utility, convenience, stability, natural light, etc.; they must be determined and developed, first. Throughout this imaginary process of fitting and shaping of fundamentals, the

resultant mass must be visualized, to insure an inherent mass composition from every visible aspect. Floor areas and varying heights of stories must be established, to meet varying dimensions of large and small rooms, public halls, etc. Various departments must be assigned to most serviceable places. Horizontal and vertical circulation must be established, heating and ventilating runs must be broadly provided, sanitation must be incorporated. Then, perhaps the exterior. The mass, from all sides. Then, composition; detail, how much if any and where. If emblematic sculpture, the architect locates it and its scale, and probably knows what it should symbolize; the same logic applies to the interior, and in regard to murals. If landscape architecture is possible, the architect decides the layout himself, first, that it may fit his structural arrangements. The landscape gardener may thereafter designate the character of growth with which to secure the results indicated. Any architect who can create a successful architectural design can likewise design the development of its landscape. Architects do not think of architectural design without also thinking of its setting.

There is no profession in which man is trained to think more co-operatively than in architecture. An architect who fails to consider everything which must be incorporated into any prescribed project, who fails to provide for it long before it is actually made a part of the ensemble, knows that he has been remiss, and suffers then accordingly.

It is preposterous to assume that architects do not collaborate with sculptors, painters, landscape architects, etc. But there is also the owner, contractor, engineer, plumber, electrician, mason, carpenter, plasterer, excavator, heating engineer, hardware agent, glazer, roofer, laborer, mill contractor, metal worker, electric fixturist, etc. It must be apparent that all of these capital component parts of a structure can only be given proper consideration with their respective personnel, as each automatically comes into play at proper times. The architect cannot possibly surround himself with irrelatives in the beginning or at any one time. His personal relationship must inevitably come into play in accordance with proper successive order. The architect must plan his campaign, for which he alone is responsible to the owner, the community and to the laws which govern building construction. If any architect sees fit to associate himself with other professions in the very beginning that is his personal business, based on personal predeliction, Institute committees and the opinions of others, notwithstanding. The appointed architect must be the positive major-domo of the task assigned to him, otherwise, someone else should have been delegated in his place.

THE GREATEST ERA

The Middle Ages were distinguished for their religious devotion. The Roman Catholic Church had taken the creative artists of that period into its embrace. It gave them opportunities to design edifices and embellishments for ecclesiastical purposes throughout Catholic Europe, which surpass in size and gorgeousness everything which Christian Europe has ever done. The Catholic Church is directly responsible for practically everything which makes Europe so impressive to the world to this day. The names of the architects, sculptors and painters who became famous during that period, must obviously have their fame ascribed to the Catholic Church which gave them the greatest opportunity for expressions in the arts that history records.

There are still sporadic efforts here and there to emulate the magnificence of that era. Much of it is being done at the instigation of Protestantism. But, the people of the Christian world became disunited in specific form of worship following the advent of Protestantism. There entered a rebellious spirit between ever increasing sects. That is but one of the influential causes which vitiates the lavish display of the fine arts which obtained during the Roman Catholic predominant era.

Since then, there has been no substitute for the magnificent art influence of that apostolate to give opportunity to such lavish expression in the fine arts. The art world is unquestionably as far in advance of the Middle Ages as the scientific and literary world is, but it is unreasonable to expect it to similarly glorify itself, when the opportunity is not present. Our modern methods of construction are immeasurably superior. We could now build one single building which would house all of the cathedrals of Europe, then move them in and call it the Museum of Cathedrals.

We could make it so magnificent that those edifices would look like tawdry productions in comparison, but, there must be a fundamental reason for doing it, which there is evidently not, otherwise it would be done.

It is therefore, a thoughtless assertion to say that the present period is not blessed with the men who are capable of creating marvelous art, "that there are no Michael Angelos, Giottos, etc." To the contrary; there are many who can design in architecture, paint, etch, sculpt, write, play on instruments, speak two or more languages, are well versed in literature, sciences and thoroughly rounded in world knowledge, but, they have only a very limited opportunity to display their qualifications, as compared with the artists of the period who made Europe famous to this day.

Let us not stop with the idea that America is not doing worthwhile things in its own way, even though the church has lost its dominance in patronizing the arts. There was never anything done in the world, as America is doing. American architecture is as distinctive and distinguished as that of any country, exclusive of those Roman Catholic edifices. Our best work relates to commerce, and commerce does not require such magnificence. Our work in other classifications is similarly superior and characteristic of our country, and does not warrant broadside slurs.

If the Institute "Journal" would publish the best art in America instead of archaeology, old woodcuts and antiques, and also cultivate the acquaintanceship of the public therewith, then it would be doing something worthwhile for the Institute, our country, architecture and the professions.

THE VOICE OF THE A. I. A.

The Institute has developed a printing department of pretentious activities. It advertises the sale of its own press products and the products of the building trades. The "Journal" constantly bespeaks the merits of antiquity, both by illustration and text. It also supplies "sundries."

Take for example the July issue which goes 50-50 on excessive modernism and relics.

Mr. Inventor insists that he "is not an architect by training. Ten years of theatrical work has convinced him that his creation of the zigzaggy arrangement of exhibition walls is the thing!" He also tells us that "the universal method of arranging exhibitions in a gallery is all wrong," and the Journal permits him to prove it on its first four pages, plus one. Accordingly the arrangement of wall exhibits is not founded on architecture, but the game of "hide and seek."

Perhaps that article was intended to spray Institute knowledge on the "inexperienced architect." The rest of that issue is largely devoted to Bosphorus Excavations of Antiques, and thereby runs true to form. The quality of the paper and typography is the best.

IS ARCHITECTURE ART?

Returning to convention talk: We find the oft-repeated admonition that "Architecture is the Mother Art" and should therefore take better care of its offsprings. Such perennial reiteration suggests that there exists doubt, somewhere.

In the last analysis what difference does it really make, whether architecture is or is not the mother, or mother-in-law of the fine arts; whether it be "frozen music" or fried poetry. All of these hackneyed metaphors tend, amongst other things, to give the impression that architecture requires periodical exaltation through poetical encomiums, to insure its relationship to the arts. To reiterate such metaphors suggests that someone is afraid that architecture might not be considered fine art, so he reassures himself and the world by repetition (like Sambo, walking through the cemetery on a dark night, repeating, "O Lord, dey ain' no ghos', I ain' skeert, but, wha's dat I see yond'a?")

A building plus art in design is architecture, but without art is just a building. A painting, statue, or combination of notes, or words are classed as contributions to the fine arts, providing each possesses superior creative quality. Otherwise they are not. Whenever creative genius has produced a new exaltable result, then that is art. No limited category has a monopoly on art. Man's creativeness distinguishes him in all things from the animal kingdom. All earthly materials and living creatures can be metamorphosed through man's inventive genius. God made Man into his own image in respect to progressive creativeness to carry out His designs and purposes. God never intended to grow typewriters on bushes, or automobiles on sequoias.

God endowed Man with creative genius to produce new results, such as are structurally scientific, as are the trees, ferns, flowers, animals, birds, reptiles, fishes, insects, and the earth. The glory contained in invention thrills Man's innermost fiber. Man exults over an indescribable sense of Power Divine that is indefinable, intangible.

Too much time and effort is constantly being expended advocating return to some great and glorious architectural past. The Chinese are not the only ancestry worshippers, or preservers and consumers of antique eggs. Some of us have preserved and consumed eggs and darts and other indigestibles in architecture for a much longer time. It might be most beneficial to our individual selves and to our country, if each would analyze himself and determine his own best aptitude. Every architect can sketch, draw, paint, sculpt, write, plan, construct, talk two or more languages, superintend construction and be well posted on building materials and ways and methods of securing satisfactory results, scientifically and economically. The practice of architecture is learnable; the creative is not! Just why that should be, it is impossible to find out, but it is a fact, nevertheless. It is nothing to be ashamed of not to be able to fulfill the "art of design" but anyone who professes being a designer and then makes a botch of a building, should be excommunicated by the Pope of Architecture and sent to the Isle of Scotch Thistles and Cactus for life.

World population abounds in Antiquarianists, Classicists, Gothicists, Renaissanceists, etc. Excellent discriminating taste has been displayed by the faithful in all period styles, and there is no reason why such styles should not be adapted when appropriately used. To reassemble the inventions of others who have gone before, and then do it in an acceptable manner, is always permissible and indicative of good taste. It is notably true, however, that the excellent taste of the orthodox plagiarist usually becomes completely swamped when employed as originator in design; which proves to some people that only a God-given designer should venture to "roll his own"!

Those who preach profound respect for antiques, and who merely condone the worthwhile in modern work are such who unfortunately would advocate rebuilding the Parthenon, the Pyramids and Ancient Rome. Those who are irretrievably steeped in the classics and period styles play the safest game, and should be known as Tedium architects. Stylists have an ocean full of fragments from which to draw "accessories" and to use as their cultivated taste dictates and to fulfill the customary "What style is it?" prerequisite. All else, to them, is spurious architectural coin. They constitute the mass whose architectural longings can only be appeased by such (as Oscar Enders so humorously denotes)—

"Who shine in the dago line,
Do draw their stuff right smart,
Lay in a stock of scroll and vine,
Festoon, plus egg and dart.
Swipe all they can from 'Let'rool'a,'
Durand and Raguenaisse
Then sing and dance in Renaissance
To prove they are not crazy."

THE CREATORS

With reference to Rome, I must say something relative to the American Academy. I appreciate and predict for it wholesome influence and prosperous future. The young men who go there have and are ostensibly qualified. They have gone through the architectural preliminaries, and therefore know the orders and styles of the past like a book. Some students were engaged in making measured topographical reproductions of old Italian estates which have long since passed into the discard. The labor expended in making careful renditions from actual measurements, required an infinite amount of time, but, did it give the laborer anything of actual worth, beyond the practice of measuring, recording and transferring it to a pictorially rendered plan? The men who qualify for the Academy have admittedly qualified as designers. It seems like a step backward in their career, to be obliged to devote their time in reproducing antiquated layouts of even so great a man as Vignola. How much more profitable it would seem to be to students of that caliber to analyze such a layout, and then design something which would be suitable for a modern American estate, and without destroying anything which might be salvaged; using everything to the best advantage, economically. The Academy smacks of the spirit of archaeology. Things of the past are being remasticated. That is but the pulp for the creative student to chew on. Such slavish labor is liable to convert a genius into a mere copyist. Students engaged in making outdoor sketches of commendable compositions, inevitably develop their God-given sense of design, since design is mainly composition and not detail. Sketch-studies embody progressive thought, which is the greatest thing to be desired by a student of architecture.

About the Academy one sees much sculpture fragments. The spirit of antique-worship predominates. The students rasp each other. An avalanche of ridicule is heaped upon him who ventures to express an idea. Custom prescribes that he must be flouted and flailed, as if that

were considered the right road to progress. In that sort of atmosphere it seems probable that the Academy student might develop into the common garden variety of archaeologist. It seems possible to develop creative faculties through persistent exercise of the creative faculties. The past is always with us, even though we are not in Rome, in the midst of its saddening ruins. Knowledge of the worthwhile past is not as difficult to acquire, as some of us try to make others believe. Those who actually think so, should step aside, and forget that they have anything in common with progressive minds. Archaeologists dig up graves of the past, exhume the dead, and put them in museums, but should leave creative minds unmolested, as such. God's creative creatures are too delicate to be trifled with by callous hands which may put them out of their exalted realm of thought and action, as a monkey would, when tampering with the works of a watch.

Study and observation is essential; of course it is! We are, as a people, a growth, developing roots, and get our nutriment from decay of the past. We strive to expand and to bear fruit which befits ourselves and our time and period of progress. Those who prefer to live the life of an ancient Roman and forsake the conditions which our time offers, should go to it! They jeer at the present, because it is beyond their ken. Let the thinking, progressive people alone. If you have encouragement to offer, volunteer it, for there is not much of it to be had in art. It constitutes the richest soil for those who can create. They alone know what they should do, but are easily swerved by awkward interferences. They are driven by an invisible force, which they cannot define, and would not if they could. Raphael, Angelo, Rubens, Turner, Valasquez, Mozart, Beethoven, Wagner, Shelley, Shakespeare, Petrarch, Dante, Milton, Lincoln, Washington, Joan of Arc, Verdi, Roentgen, Pasteur, Marconi, Burroughs, Boyer, Edison, Bell, the Wrights, Newton, Columbus and many others, past and present belong to an exalted class of creators; first gifted, then inspired to do distinct creations, which have made the world infinitely more delightful for those to whom God is giving the breath of life. God creates Man in various stages. Many are but the leaves, but even they may swerve a tree, if they and the wind apply themselves. Only a few are the tree. They make the world a better place to live in. If your diminutive soul cannot cheer them on their way, then pray do not molest them. Go on with your exhuming. Do not hinder the creator for he is an emissary from God, to do progressive work for the future of humanity, to fulfill God's will.

Without constant activity of the creative faculties, a student is likely to be relegated to the popular mass. If taught to adore the past, then he can no longer visualize that which he would otherwise have attained. Youth may become divested of initiative thought and become subservient. An institution which makes a practice of encouraging the development of individuals who possess God-given creative faculties, should receive the heartiest support from the A. I. A.

ARCHITECTS LEAGUE OF HOLLYWOOD

Recent activities of the Architects League of Hollywood are reported as follows:

Mr. Robert B. Stacy-Judd gave a series of three talks on the subject of "Mayan and Aztec Architecture," on the following dates: July 27th, August 3rd, and August 10th. The first lecture dealt with the probable origin and known history. In the second lecture he discussed its application and the significance of its ornament. In the third lecture he showed examples of the work and discussed the possible application to modern architectural conditions.

On August 17th Mr. Conrad Buff gave a very interesting talk on the subject of "Dynamic Symmetry." This modern system of design is a very fascinating one and can be applied to the practice of architecture with very beneficial results.

On August 24th Mr. Johannes Arensma gave the first of a series of two talks on the subject of the "Architecture and life of the Dutch East Indies." Mr. Arensma is a landscape architect of wide reputation and has lived in the Dutch East Indies for many years. He is well acquainted with the native customs, speaks the native dialect and has hunted big game throughout the East Indies.

The Architect's League of Hollywood has within its membership men who have traveled widely and who have had interesting experiences and adventures in many of the out-of-the-way corners of the world. It is a Bohemian group in the true sense of the word. Its membership are men who are keenly interested in the art as well as the business of architecture and its allied arts.

LOS ANGELES OFFICE BUILDING

Foreman and Clark are the owners of a thirteen story Class A store, office and loft building to be built on the southwest corner of 7th and Hill streets, Los Angeles, from plans by Architects Curlett and Beelman of that city. The same architects have been commissioned to prepare plans for a group of factory buildings for the Firestone Tire & Rubber Company costing in the neighborhood of $7,000,000.

WHAT PRICE FOLLY?

By Charles Kyson
President - Architects' League of Hollywood

THE folly of the architect in submitting blind, promiscuous, unauthorized and uncompensated sketches—when is it to end? The average architect hears of a prospective client. He rushes to him eagerly, offering to make free sketches on the off-chance of getting the job. Gambling—pure, blind gambling! With what hideous odds against the gambler. I'm going to cite a case later where the chances were over fifty to one against the foolish, plunging architect, and this was only a fairly typical case. With odds against him such as this, he isn't even an intelligent gambler. He hasn't the chance of winning that is accorded to the green country boy who goes against a three shell game at a country fair. Comparing the gambling done by the architect in submitting promiscuous sketches—roulette is the most conservative type of investing, for in it, if you bet on the red or black, the odds are almost even. If you play a number and win you are paid thirty-three for one, which gives you a sporting run for your money. No such chance for the gambler architect! He pays and pays and pays, and what is infinitely worse, his family pays as well. His wife goes without, paying in heartbreaking, petty, economies. And yes—his children pay in not having the things they should. His creditors pay in waiting for him—in bad accounts. And why all this trail of misery, want and suffering?

Simply because architects as a class will not face the fact they are running a business as well as practicing an art. They have not studied their cost of producing architectural service. They do not know what to charge for various types of buildings in order to make a profit. Not one architect in twenty-five has the remotest idea of what it costs to produce a given set of plans. It has never occurred to them to put in a cost system of even the most simple character, such a one that any office girl could keep. When it comes to overhead, very few have the slightest conception of what it is or how to figure it. It is almost universal for architects in computing their overhead to omit their own salary—like the farmer, they figure their time as worth nothing at all. In spite of the fact that, if employed by someone else, they would expect to be paid a salary. The colossal folly of this omission is evident when they represent to their client, the public, their fellow architects, and worst of all, to themselves, that a set of blue prints cost, say $1000.00, when if they figured a salary for themselves in their overhead, as done by the executive of all well conducted businesses, the actual cost would be say $1500.00. In this case the architect is the worst fooled person on earth because he has fooled himself.

He has misrepresented his cost to himself and to the public. The architects are now greviously suffering from this very general fault. They have never learned to correctly figure their costs, and like ships passing in the night, they sail on over an uncharted sea of ignorance, whose dark waters conceal the jagged reefs of overhead, bad debts, slack office time, cut prices, etc.—blindly blundering on without compass or chart, they pay the bitter price of ignorance, leaving in their wake a swirling eddy of suffering and want.

A credit man once told me architects stood at the foot of the list of professions in credit rating. But the architects have organizations and if they could only be infused with life and vitality and individually and collectively sold on the simple rudimental idea that one of the greatest problems facing them is to really know their costs. If some of these organizations should band together and make a nation wide investigation and survey as to the cost of producing plans and specifications and the supervision of construction of various types of buildings and then let the profession at large know the results of this survey, and the public as well, they would confer an immeasurable benefit upon their profession and themselves.

It is high time for architects to realize that the cure for the ills of their profession is publicity. It is the most vital and necessary prob-

lem they have to solve, but it must be systematic and organized publicity;unfortunately a thing architects know the least about. In Southern California, it has been estimated that out of every one hundred people who build, less than ten employ an architect. Think of it! Our business is so sick, it's almost dead, and we don't realize or know what to do about it. We seem to regard publicity in the same class as patent medicine advertising, and shudder with a good old-fashioned mid-Victorian chill and wail for the smelling salts when it is mentioned.

The fast moving, quick thinking three decades have passed our profession by—dreaming, we slumber on, and like the sweet, dear old things we are, gather in our architectural meetings and discuss dry, mothy, archaic subjects—they are about as interesting or beneficial as staying home and reading the cook book!

The public continue to pass us up. They don't regard an architect as anything but a luxury and at best, begrudgingly pay an adequate fee only under the greater protest. Whose fault is it? Yes, it's up to you and I, friend architect! We have never with systematic, organized and paid publicity, tried to teach the public what the architect is—what he does or what he's worth to them.

At this point we hear the cry of the young architect starting out in business. "How about me? I am unknown—untried—how am I going to get my start in business, without making free sketches in the face of old, established competition?" The answer is not a hard one. Two ways are open to him. Let him have careful photos made of the work he has done, even if it be small. Then if he has the ability to make attractive, colorful sketches, let him make them of hypothetical but typical buildings of the type in which his prospect is interested. Show these to his client—let these be his stock in trade. These demonstrate the young architect's ability to design an attractive building just as well as though he made a lot of free sketches for his client's particular project. It further shows he has enough business ability and knowledge of costs to realize the folly of working for nothing. If your client wants sketches, charge him for them. It will give him a new regard for you and the public at large a new respect for architecture and architects. The thing a man gets for nothing he values less.

Recently, I was referred to a man who intended to build a $100,000 residence. Through a mutual friend we arranged a meeting at his home. I called and met the man and his family. He said he had been solicited by over one-half dozen architects, and sketches—they were all over the house! On the piano—the mantel—the walls. The place looked like an architectural exhibition. When I saw them I simply sat down and laughed. The gentleman looked puzzled and then he and his family joined in the hilarity.

"Do you know," he remarked, "architects are awful idiots, it seems to me. Some way it got out I was going to build a house and the architects herded in on me. I told them I didn't want any sketches—I didn't authorize them to make any. I said I would pick out an architect first and then get the sketches later; it did no good. They came in a galloping herd, with sketches of all kinds of fool houses. I didn't even talk to them—they had no idea what I wanted and yet they made these confounded sketches of houses I wouldn't have on a bet. They act like a lot of damn fools! Yet they seemed to be personally, such a nice lot of fellows. I can't understand it at all."

Now what possible respect could this man have for the business ability or mental acumen of the architect, after such an asinine and idiotic exhibition as that? Do you think he was impressed by the value of an architect's time or effort after a fiasco such as that? Assume you were in his place and you were selecting a man to spend $100,000 for you—after he had manifested such a childish lack of the rudimental knowledge of business principles, would you have selected him? What he thought, he expressed, when he said, "Architects are a lot of damn fools!" Now every one of those men hurt themselves financially—hurt their personal reputation—and that of their profession.

I made a rough mental estimate of the cost of those sketches—just the ones I saw—and I understood there were many others, and it ran about $2500. Money just thrown away! In the wildest, most senseless, most idiotic gamble imaginable. An easy fifty-four to one shot against the architect! Let us roughly estimate the chances. Considering there are six men trying for a job in which, if they won, they would have to spend $9.00 in order to make $10.00. It would really work out to approximately a fifty-four to one chance against the gambling architect, and this is not an isolated case—it is a

common one. A real gambler going up against such odds as that would expect to grow elongated ears with fur on them and wake up in the morning braying for a bale of hay.

We architects are the prized good things and easy marks of the business world. We fall for practically every smooth-tongued slick promoter. We make reams of uncompensated sketches. We rush to give anyone any amount of free information they want. We are like the careless country store keeper and the open cracker box. We give away the only commodity we have for sale and that is time. We let the hard-headed, cynical, business man talk us into taking a job at any old price he wants to name, and then we wonder why we're always hard up—why we're always broke, and when is it all to end?

The answer is, when the architectural organizations wake up to the necessity of helping the individual architect to know his costs and to inform the public as to the value to them, of the services of an architect. Let us be honest with ourselves. We all have made the mistake of making a lot of ill-advised, free sketches; I have added my bray to the jackass chorus and I have learned my lesson and it has been a bitter one. Let us resolve to change our ways. For after all, isn't the essential difference between the wise man and the fool—the fact, the one profits by his mistakes while the other never does, but goes blundering on.

The public have been educated to under-value the services of the architect. If they pay half the price this service is worth, they feel positively magnanimous, and what has been the result—the weaker men have been forced to skeletonize their plans and service, or what is worse, accept hidden commissions—really, plain ordinary graft. This is not a pleasant thing to mention, but as an evil it unquestionably exists. There can't be any doubt about it. As president of an architectural league I was approached by a firm in the construction industry who made the blanket proposition to pay a commission to me or to any other member of the league on any work we could throw to them. When I said we did not believe in that method of doing business, the representative seemed surprised and stated that it was very common practice. On two other occasions I have been offered graft of this sort, not as an individual, but as a president of an architectural organization. Now this is an exceedingly raw condition of affairs, and the architects believing in practicing their business legitimately (and they are in the very great majority) have got to fight this unfair competition, if they are to survive. How can they do this?

There is one way only in which the honest architects can successfully fight this evil, and that is to show how much it really costs the architect to produce plans and specifications. An attempt of this sort has been started by the Architects' League of Hollywood, in the publication of Bulletin A—"Your Profit, Friend Architect. How About It?" This can be obtained by sending to the Architects' League of Hollywood, 6040 Hollywood Boulevard, Hollywood, California. The price of the publication is 50 cents.

If the architects will follow up this effort and show what is the average cost of getting out the plans and specifications of, for example, two hundred houses, one hundred and fifty churches, one hundred theaters, etc., taken from reputable architectural offices all over the country, offices who are known to do their work well and conscientiously, then every architect will have an invaluable document to prove the fairness of his demand for a just commission of, let us say, 10 per cent on a job when his client thinks 5 per cent is enough. Also it is going to be exceedingly hard for the prosperous firm of architects who are asking 5 per cent for a 10 per cent job, to explain how they can get by and make money by cutting commissions. The answer is painfully obvious.

Now these cut-rate lads are going to contest this movement bitterly and buck it for all they are worth. Even if we do have a merry little old row on our hands to put over this cost educational movement, it will be time and effort exceedingly well spent and beneficial to everyone in the profession, even to those who oppose it the most strenuously.

There is unquestionably a deep yearning upon the part of the public for beautiful things—for beauty in architecture. It is growing, but it is a blind seeking by the public. They don't know how to get it and they don't know the architect is the one who can give it to them. The architects must tell them—and by publicity convey the message "we serve" and broadcast the slogan—"the plans and specifications are more the foundation of a building than the concrete that goes under it." The public are hungry for the

The REGIONAL PLANNING ORGANIZATION of the RUHR adapted to the BAY REGION

By Stephen Child ~ Landscape Architect

I HAVE seen a vision and I want you to see it with me. It is not a dream, but rather a project conceived in unity, found on fact and buttressed by strong arguments. In my mind's eye, I have seen on the summit of Yerba Buena Island a very beautiful white marble building. It is not massive, it has neither gilded dome nor tall tower. It has nothing of the appearance of a castle or citadel. On the contrary it has the characteristics and beauty of both the Acropolis at Athens and the Lincoln Memorial at Washington. About and below it are a number of smaller buildings that harmonize with but do not dwarf or detract from the beauty of the summit-structure. There are broad easy steps leading down to convenient monumental landings at the water's edge. There are wide balustraded terraces and the slopes between steps and terraces are skillfully graded and planted; reminding one of the terraced gardened slopes of the island villas of the Italian lakes.

To the north and west on the reclaimed flats is a modern landing field for airplanes—with beautifully designed mooring masts for great dirigibles, and smaller ones for the "blimps" that, according to my vision, have become common.

"What is all this strange but goodly herbage that has blossomed forth on the slopes of Yerba Buena?" I asked my Mentor, "they were not here when I crossed the bay last evening." "Last evening," exclaims my Mentor, "Why, is this Rip Van Winkle? These have all been here for some time—That temple-like structure crowning the summit is the assembly hall of the Federation of the Boroughs of San Francisco Bay."

"Indeed,—and pray tell me more about this federation," quoth I, rubbing my eyes in astonishment as we got nearer. And so my Mentor explained to me what many of you know, that away back in the early part of the century there were many communities about this great bay; that the bigger ones were sometimes jealous of the growth of those that were not so big; that there was somewhat of suspicion and narrow provincial municipalism. Finally this bickering and back-biting became so strong that the wiser and more far-seeing began to realize it was hurting every one, that this great Bay Region with its noble harbor was not getting on as it should, largely because of these petty quarrels and jealousies,—because of lack of unity.

"Then," said my Mentor, "there came one here from a far country, Armenia I believe, a globe-trotter, and although others had said much the same before him, what the stranger had to say seemed to make an impression. What he said briefly was this: 'The world has made its successive growths around great seas. First it was the shores of the Mediterranean, later of the Atlantic, that saw the greatest development. But this century is to be the century of the Pacific and this great bay region is to be the center of it all. Hereabout and before the century closes will be 30 or 40 millions of people, the largest community in the world.' And we reflected, and we said, 'Well, if this be so, it behooves us to prepare for this growth and these millions of people.' And after many months of discussion there was evolved a Federation of the Boroughs of San Francisco Bay.

"At the very start it was evident that no real merger of all these communities into one single great city was either possible or needed — a machine that would break down of its own weight and the friction of its many parts. Something more loosely knit together and with a more specific, if perhaps less comprehensive, purpose was essential. It was realized too, that the ambitions of these various units were many of them excellent in spirit—that all that was needed was some tactful guiding hand, particularly in matters affecting the group as a whole.

"At the start of this movement, too," continued my Mentor, "you will remember there was a curious anomaly of conflicting authorities

entailing duplication of endeavor and friction of all sorts. The county machinery was breaking down. Not to supersede the county, but more to meet the needs of efficient municipal organization and reasonable growth—the borough idea was developed. A borough, as we understand it today, includes all the territory that is naturally bound together by genuine community of interest.

"The San Francisco of 1926 was a good example. Here was a long straight line drawn across the peninsula, goodness knows why, and the contention made that all north of it was San Francisco, while all south was something else. As a matter of fact the real community, San Francisco, extended far to the south. San Francisco herself realized this—had ambitions for annexing the whole peninsula and then some. The scheme met with opposition and it was not by any means all of it the opposition of the Hillsborough millionaires."

My Mentor paused and smiling, continued, "Now, my friend, I am not going to weary you with the details of the acrimonious debates that went on before this borough idea was finally 'put over.' It is enough to say to you that, while it was necessary to take two or three tries at the job, it was put over, and that while San Francisco did not get all it wanted, it did get enough to satisfy, because, besides having a considerable amount of new territory merged into the Borough of San Francisco, it got this other organization—this Federation of the Boroughs of San Francisco Bay.

"So we abolished the counties, and we established the boroughs on very different lines and for a very different purpose. In establishing the lines of the boroughs (and I assure you, my friend, it was some job) the thought we had in mind was not any old, half-dried creek or arbitrary straight line from one hill top to another, but as I have said, genuine community of interest. We established a Borough of San Francisco and a Borough of San Mateo and a Borough of Palo Alto. And the Borough of Palo Alto did not stop at little old San Francisquito creek, but took in several of the towns and villages both north and south that really had a community of interest in Palo Alto. It took in those communities whose important civic problems, like drainage, sewage disposal, water supply and conservation and the like could best be solved by communal action. But it was not permitted to gobble San Jose, for examp'e. There was set up also a Borough of Santa Clara, and it was by no means the same territory that had been Santa Clara County. It included, of course, San Jose and Santa Clara and Saratoga and several more. I speak of these two boroughs more in detail, because their organization so well illustrates the principal we had in mind.

"On the other side of the bay there were also difficulties. Oakland had great and perhaps natural desires to absorb Alameda and Berkeley and more and be bigger and better than anybody else about the bay. But fortunately, there were wise heads on both sides of the water—men who saw clearly that these family quarrels would not get the East Bay district ahead, were in fact retarding its best development. So Oakland, too, was finally satisfied, much as San Francisco had been, because, besides getting certain reasonable accessions to its territory, it also got the many benefits they could see were to come from this Federation of the Boroughs of San Francisco Bay."

"How are these boroughs organized?" I said. "Well," continued my Mentor, "after their metes and bounds were determined, their organization was comparatively simple, in fact each Borough was given a good deal of liberty in regard to its local organization. That you will understand is one of the fundamental principles of this federation idea. 'In non-essentials, liberty, in essentials, unity, and in all things, charity' might well be its motto. But in general it may be said that each borough has a mayor, a council, and most of them now have a borough-manager and the various other officials that go to make up a modern, efficient city government.

"Liberty and unity," continued my Mentor, "were the fundamental needs of the bay district—particularly unity. How to secure this was the problem, and it was brought about by this federation of boroughs, which granted to each unit a very considerable degree of liberty in regard to its own affairs, only asking in return, agreement and unity of purpose as to the larger matters that really pertained to the bay district as a whole. It was laid down at the start as another fundamental principle that no problem that could possibly be solved by a borough itself should be considered by the federation. It was the federation's job to undertake to solve those problems that no one borough could solve alone—a big job at that!"

[To be continued]

Some THOUGHTS on INTERIOR DECORATION

By K Hope Hamilton

WHY does the Empire period of furniture make such an abrupt departure from the other French periods, which are so charmingly feminine?

Many of the styles in French furniture which were inaugurated and encouraged by the favorites of the French Courts seem to have culminated during the succeeding ascendencies of Madame de Pompadour and Madame du Barry. Characteristic details were expressed in an artistic combination of rock and shell motifs, generally known as rococo, which produces a very sumptuous effect.

Marie Antoinette added garlands, wreaths, baskets of flowers, rope carvings, naturalistic things in abundance. Love-knots and festoons of ribbons, flaming torches, lyres and urns were prominent. Colors in soft light tints prevailed. Favored color combinations were green, gold, white and yellow.

Napoleon directed that a new style of furniture replace the delicate, effeminate designs of Marie Antoinette's choosing. Its adoption was almost a royal edict or command, which was readily accepted by all the French people who were desirous of being liberated from all associations of nobility.

According to expressions accredited to Napoleon, he expected women to have weak brains and uncertain ideas. The little Corsican requested of women "constant and perpetual resignation and a sort of indulgent and easy charity." He distinctly disliked women of wit and spirit, which devoided the Empire furniture of all feminine charm.

Napoleon was aided in his artistc undertakings by great masters: Thomire, Rorio and Odiot, bronze designers, and Desnalter, the cabinet-maker.

Design and decoration were symbolic of Napoleon's conquests, winged human figures and animals, such as the lion and the eagle. Egyptian flying discs, lyre, acanthus leaves, flaming torches, Greek bands, the pineapple (a symbol of equality and hospitality), laurel wreaths and honeysuckle enclosing a little "N," identify the Empire period of furniture, and reflect the imperious ruler's anxiety to perpetuate his name in other than military accomplishments.

* * *

THE RENAISSANCE

What country was responsible for the Renaissance?

The Renaissance designates a period of history as early as 1300; a rebirth of human ideals in art and in literature.

The Renaissance has little significance unless one is familiar with the political and social conditions of Europe. The revolt of the people living in an ascetic era of religious restrictions, gave rise to the ambitious ideals of a pleasure-

BOOK ROOM, F. E. WOODRUFF RESIDENCE, LOS ANGELES
Gable and Wyant, Architects

seeking humanity in Italy, and spread throughout Europe.

The Renaissance is divided into three stages: Early Renaissance between 1350 and 1400; High Renaissance from 1400 to 1500, and the Decadent Period between 1500 and 1600. The main sources of the Renaissance development were in Florence, Rome, Venice, Milan and Lombardy.

* * *

A CHINESE TABLE OF ABOUT 1725

Recent disturbances in China have apparently made little difference in the general interest in all kinds of Celestial furnishings and objects d'art. Antique lacquer, carved or painted, carved ivory and jade statuettes, Ming porcelain and Chinese silks—these retain their attraction, even though the centuries-old civilization which produced them should wholly change in its standards.

One of the charms of Chinese chairs and tables is to be found in their combination of rectangular elevation and plan with a system of decoration which breaks up the outlines into graceful, fluent curves.

Notwithstanding their artistic merits, Chinese chairs are uncomfortable unless plentifully padded with loose cushions, and Chinese tables are frequently an inconvenient height. This is owing to the fact that, except where western influence prevails, chairs and tables are not in general use in China; they are intended, not for comfort, but for state and formal occasions. The joss table, designed for the purposes of ceremonial religion, is usually raised above the ground about three feet two inches.

It can be very decorative as an occasional or side table, and may be used for the display of Oriental porcelain, or flowers.

A Chinese table recently seen is of a convenient height for western use, though the extreme beauty and delicacy of the inlay make it a wholly decorative piece of furniture. It is a rare example, dating from the early eighteenth century; and it is seen in an appropriate classical environment. Mother-of-pearl and ivory, delicately engraved with the veining of foliage and flowers, are used for the inlay, the pattern of which includes a modification of the so-called Greek fret.

Chinese tables and chairs are sometimes to be had in carved lacquer. Probably the most wonderful example of this kind is the throne of Kien Lung (eighteenth century) in red lacquer with undercoats of yellow and green partially exposed by carving down to them, so those colors play their part in pattern and color scheme. Originally in the Imperial Hunting Palace at Nan-hai-tze, Kien Lung's throne is now to be seen in the Victoria and Albert Museum, London.

* * *

LIVING ROOM, W. S. WAITH RESIDENCE, BEVERLY HILLS
Myron Hunt and H. C. Chambers, Architects

NEW AHWAHNEE HOTEL IS UNIQUE

The new Ahwahnee Hotel in the Yosemite Valley is unique in many ways. Its architecture is not of one definite period, nor even of two, but it is expressive of the spirit of Yosemite. A monumental structure usually means a building that stands out apart from its setting, but with the Ahwahnee, the order has been reversed, for this fireproof hotel of native stone seems almost an integral part of its surroundings against the gray granite walls of the cliff.

The hotel exterior blends with the natural picture formed by Royal Arches, Half Dome and Washington Column, through the use of the weather-carved rocks from the adjacent talus slopes as trimming for the new hotel structure.

The unusual development of the California Indian theme is found in the six stained glass windows in the lounge, designed by Jeanette Dyer Spencer of Berkeley. The design of each "window picture" is taken from the Indian characters found on blankets, pottery, and bas-

ketry manufactured in California before the advent of the white settler, and now the tourist.

Furniture of the well-to-do peasantry of different countries has been used as the basis for the furnishings of the rooms. This has been supplemented by furniture whose reason for existence is comfort.

Several types of chairs are early American in origin. Thus there are Governor Bradford Windsors in a number of rooms, a large splitback Windsor used in several places, two types of ladder backs, a Tavern chair that might be either English or American, a second tavern chair in the Roof Garden, and another variation of the ladder back in the main dining room.

Other chairs are English, especially the deep, comfortable lounge chairs, which have made English homes the embodiment of relaxation for three centuries. One of these, the Beacon, which is found in practically every public room, was adopted by American cabinet makers in the eighteenth century, and has been made in New England ever since.

One style of chair is borrowed from the homes of the richer peasantry of Provence, the deep, low ladder back, such as the old French grandparents sit mumbling by the side hearth in country cottages. Some of the large tables come from Normandy where a massive style of furniture was made in the seventeenth and eighteenth centuries.

Selected beds of natural beechwood have been patterned after the famous Basque beds of the Pyrenees in Northern Spain. Hand-loomed bedspreads from the quaint mountain homes of Kentucky, and braided rugs woven in the famous mills of Asheville, North Carolina, will take their place in beautifying the hotel interior.

Four rooms in the hotel have been kept intentionally free from this domination for the Indian patterns are energetic. They are strong and definite, hence in danger of becoming overinsistent.

The men's room is reminiscent of early California with the curtains red and blue checked like a miner's shirt. The oil lamps, the buffalo and black bear skins on the floor and other mementoes make the room seem typical of the Gold Rush period.

The writing room is dominated by the toile peinte on the wall, designed and executed by Robert Boardman Howard. Toile peintes, literally painted linens, were first made in the late Gothic period as substitutes for tapestries and were sometimes painted by famous artists. One important type of the tapestries is the so-called mille fleurs, designs composed of scores of little flowering plants, each in the best pieces, as carefully drawn as botanical plates, but so arranged that they fitted together into a continuous pattern. In among these flowers there were often birds and sometimes small animals. The flowers, birds and animals were, naturally, those familiar about the local countryside. In the toile peinte in the writing room, the same technical and decorative method has been followed, but the flowers, birds and animals are those of the Yosemite Valley. Indeed, the toile peinte constitutes a pictorial botany of the region.

The mezzanine lounge, while not strictly an interpretation of any period, is rather in the Tudor manner, a style chosen largely because the architecture of the room suggested it, and also because it is comfortable and substantial. The sitting room on the east end of this lounge is early American in general character. It seems desirable to have one room in this manner because it has so homelike a feeling and thus creates such a complete escape, both from the strength and large scale of the hotel, and from the huge power of the valley itself. One of the private parlors is in this manner also.

WITH THE LANDSCAPE ARCHITECTS

Cook and Hall of Los Angeles report that the fourth unit of "Montebello Park," their subdivision of 400 acres on the east side of Los Angeles, is now under construction.

This subdivision planned for the J. B. Ransom organization is proving a successful venture toward creating a charming neighborhood in which the thrifty laboring man may live and raise his family.

While the lots are small, the planning of the tract provides for large central parks and parkways, schools and playgrounds, with definite zoning as to use and height of buildings. A comprehensive street tree planting program, and the park-like effects already established has convinced the subdividers that adequate parks and the Landscape Art is the best type of publicity in selling lots.

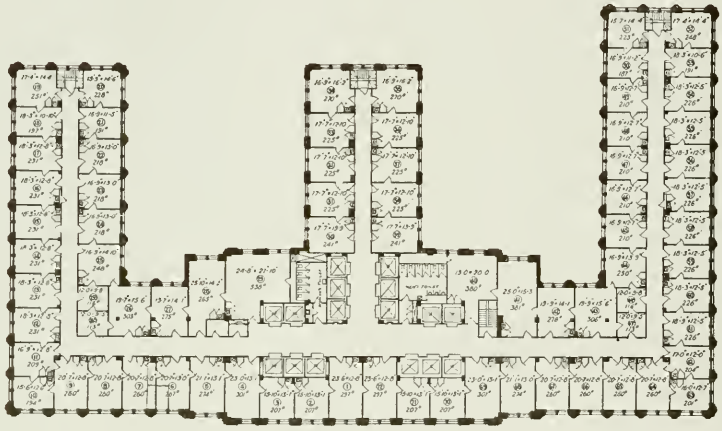
A sunken garden on the terrace of the Hotel Mark Hopkins is planned for construction this fall. The garden, which is being designed by Walter A. Hoff, landscape architect, will be planted in perennial flowers, set off by boxwood edging, fountains and garden furniture.

COUNTRY CLUB ADDITIONS

Extensive alterations and additions are planned for the Sequoia Country Club, Oakland. The architects are F. Eugene Barton and Claud B. Barton, associated. The exterior is to be changed to the Spanish style. The club members have approved the plans, which call for an expenditure of $100,000, including new furnishings.

ARCHITECT'S PERSPECTIVE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT



TYPICAL FLOOR PLAN, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

RUSS BUILDING AS SEEN FROM CHINATOWN, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

PLAN OF TOWER, RUSS BUILDING, SAN FRANCISCO

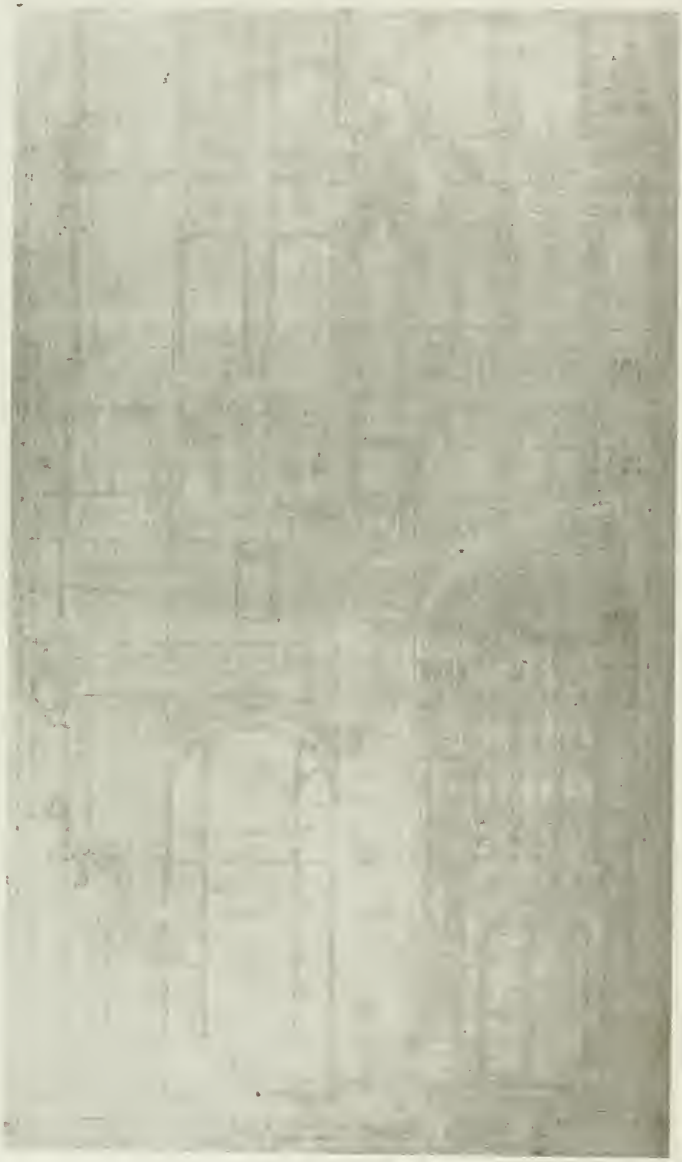
GEORGE W. KELHAM, ARCHITECT

LIBRARY

Photo by Moulin

DETAIL OF ENTRANCE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT



ELEVATION OF MAIN ENTRANCE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

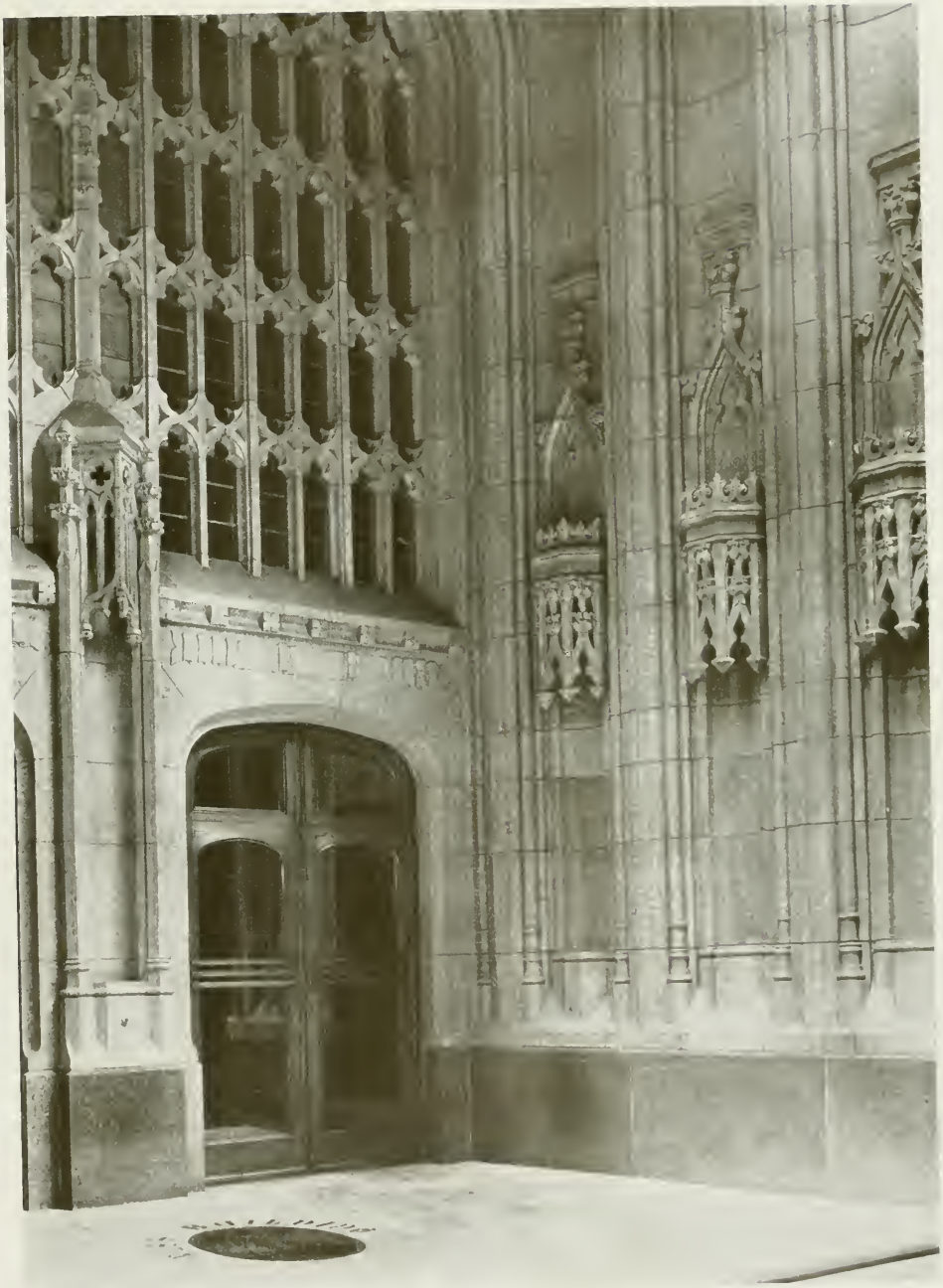


Photo by Moulin

DETAIL OF VESTIBULE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

Photo by Moulin

MAIN LOBBY, LOOKING TOWARD STREET, RUSS BUILDING, SAN FRANCISCO

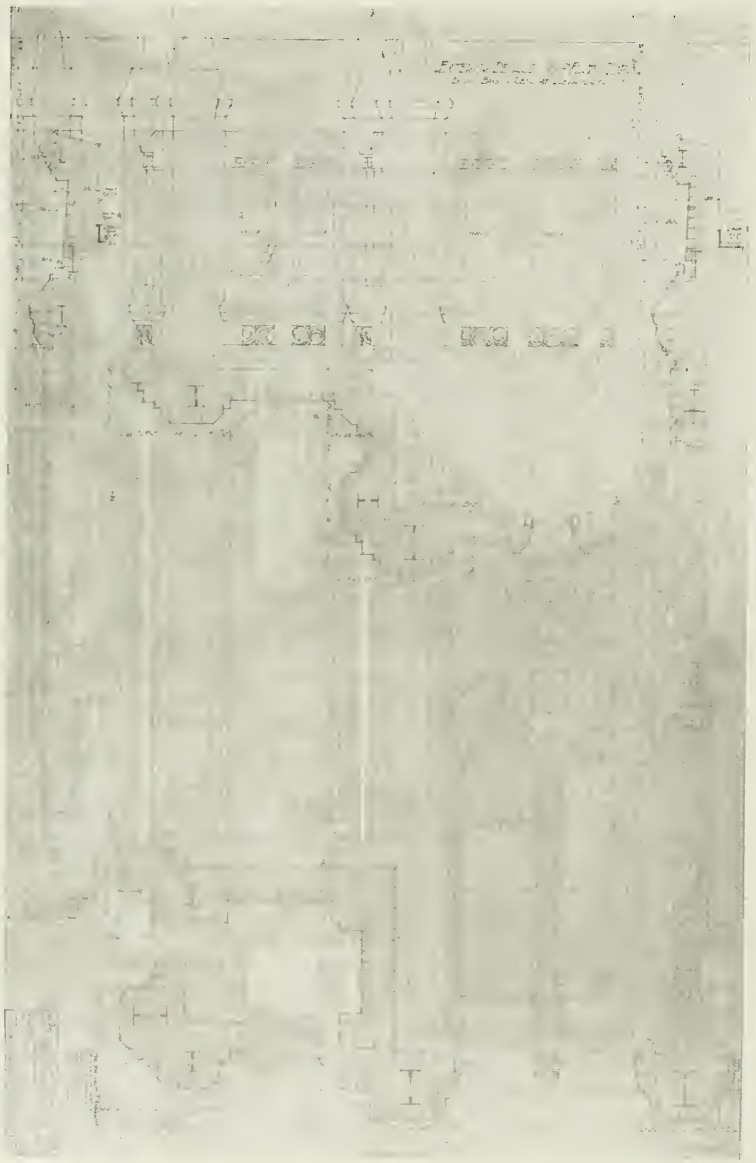
GEORGE W. KELHAM, ARCHITECT

LOBBY, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

DETAIL OF UPPER FLOORS, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT



UPPER STORY DETAILS, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

ENTRANCE TO BASEMENT GARAGE, RUSS BUILDING, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

HUNTER-DULIN BUILDING, SAN FRANCISCO

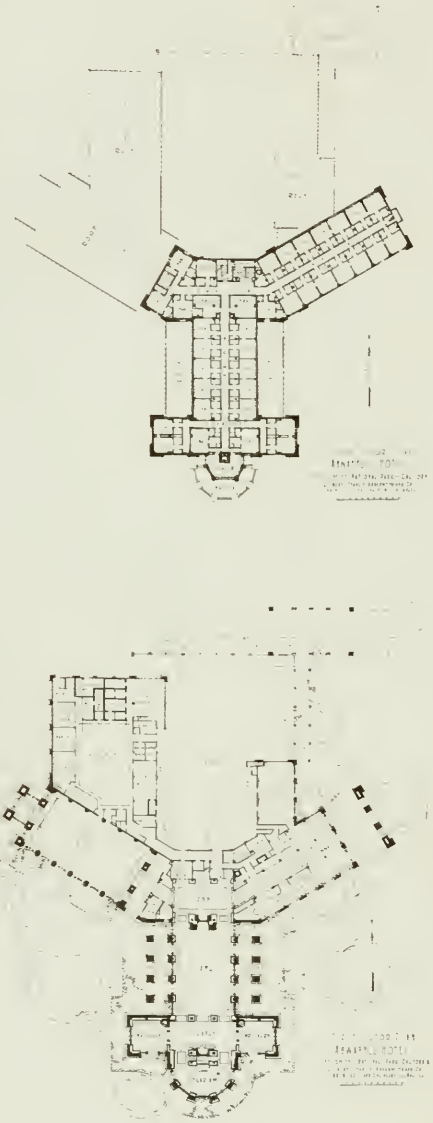
SCHULTZE AND WEAVER, ARCHITECTS

DETAIL OF ENTRANCE, HUNTER-DULIN BUILDING, SAN FRANCISCO

SCHULTZE AND WEAVER, ARCHITECTS

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA
GILBERT STANLEY UNDERWOOD, ARCHITECT

Photo by Lloyd



PLANS, AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA

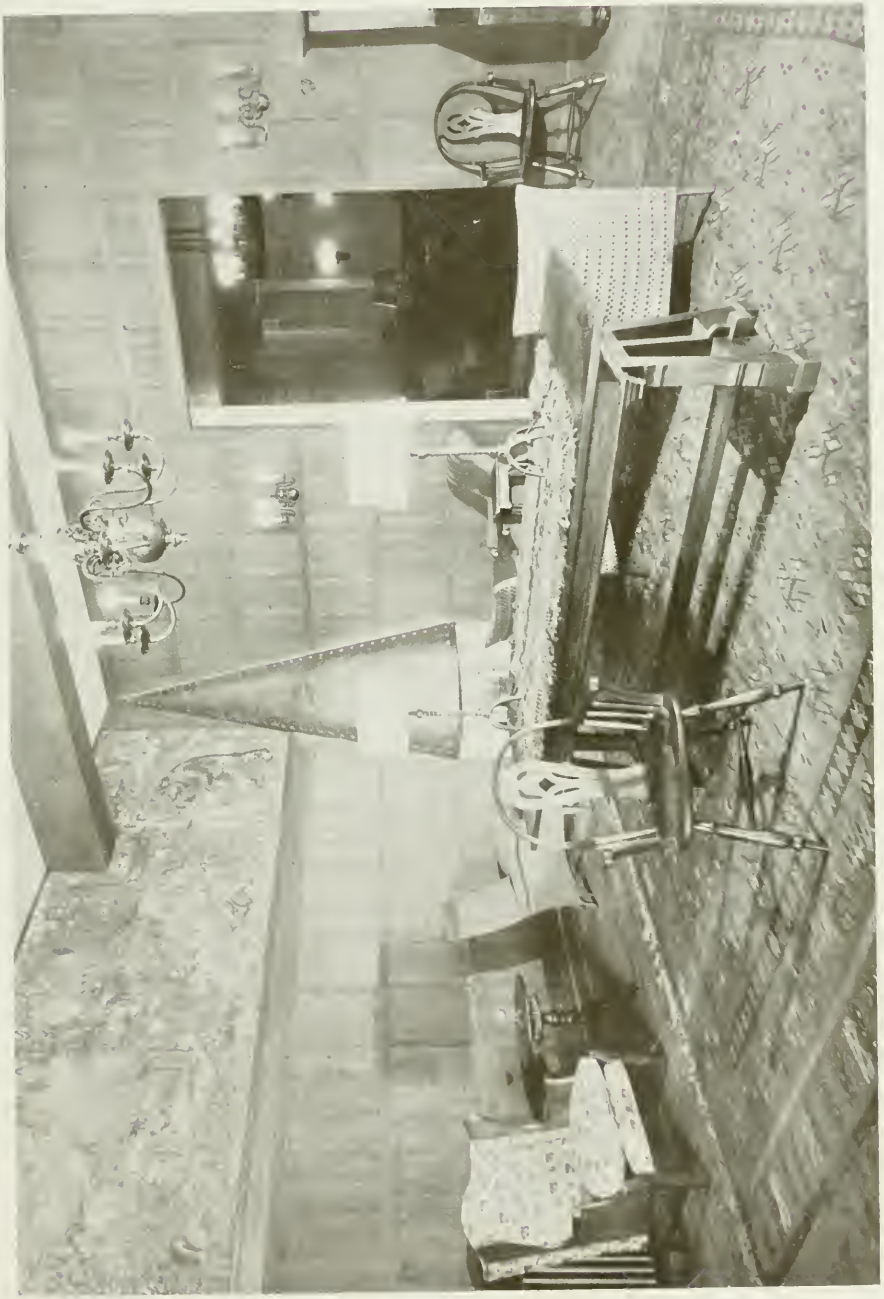
GILBERT STANLEY UNDERWOOD, ARCHITECT

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA

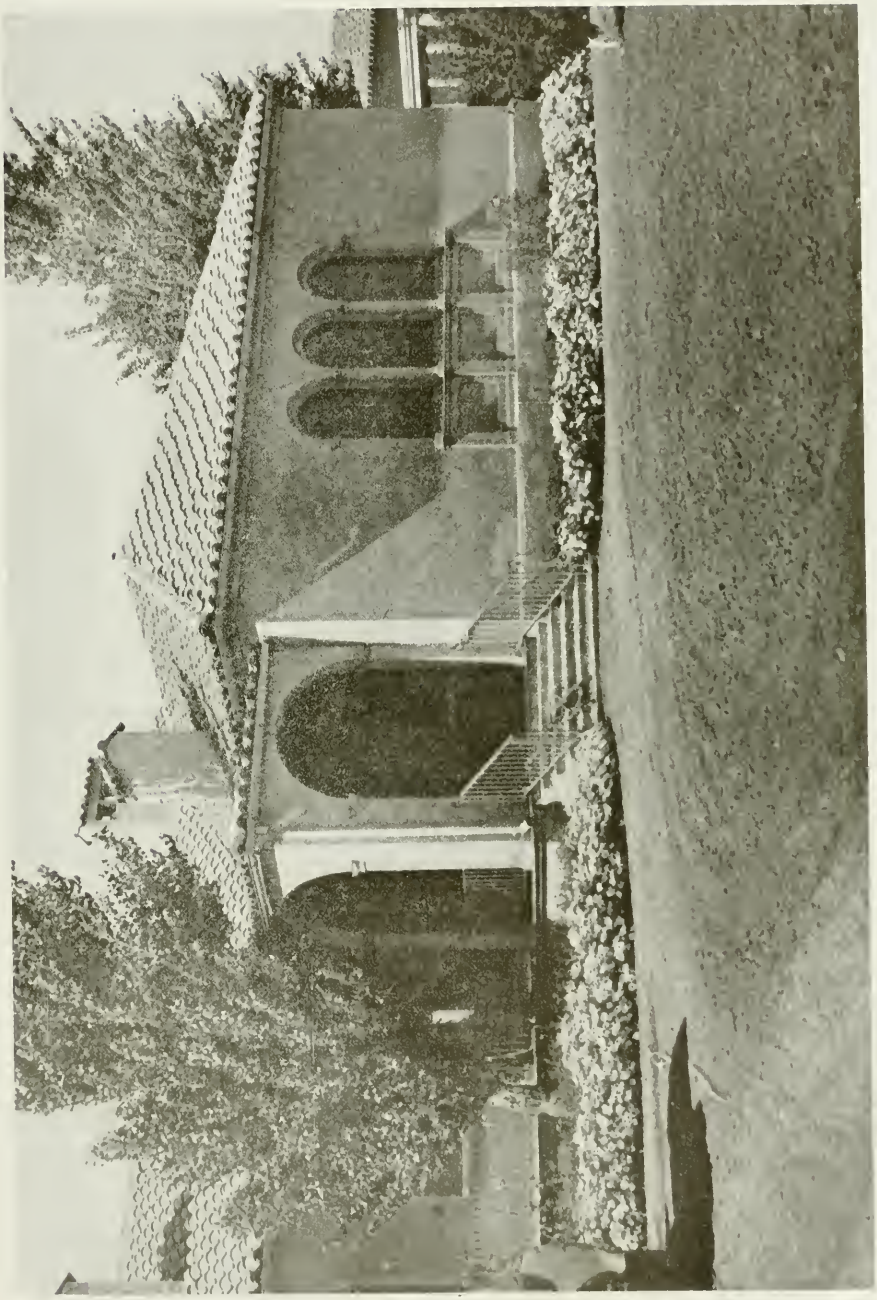
GILBERT STANLEY UNDERWOOD, ARCHITECT

DINING ROOM, AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA
GILBERT STANLEY UNDERWOOD, ARCHITECT

SAN FRANCISCO
PUBLIC LIBRARY

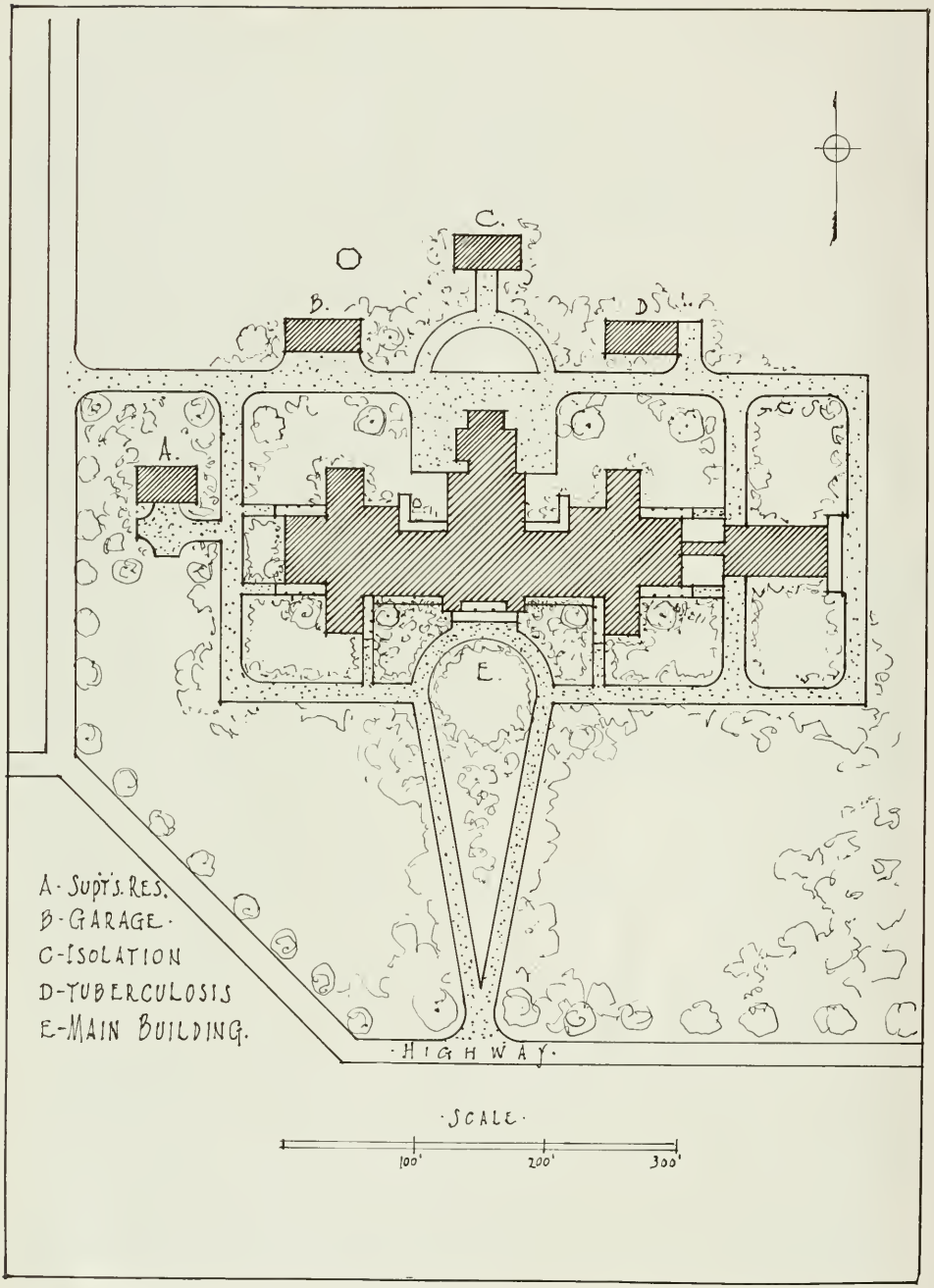


SITTING ROOM, AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA
GILBERT STANLEY UNDERWOOD, ARCHITECT



SOLANO COUNTY HOSPITAL, FAIRFIELD, CALIFORNIA
C. E. PERRY, ARCHITECT

SOLANO COUNTY HOSPITAL, FAIRFIELD, CALIFORNIA
C. E. PERRY, ARCHITECT



PLOT PLAN, SOLANO COUNTY HOSPITAL, FAIRFIELD, CALIFORNIA

C. E. PERRY, ARCHITECT

FITZPATRICK'S CHATTER

Is The Profession Slipping? · Evils of Too Many Sketches
The Skyscraper Problem

MANY architects have written, phoned, talked to me and at me about the April article "Is the Profession Slipping?" in one of the Eastern journals. Some commended it so highly it made my wrinkled old cheeks blush, but I confess that thegreater number roasted it to a nice well-done brown. The general tenor of their plaints was that what I had written was not true or if true, then how dared I write it and so unethically come right out and say it in open class? I fear that many very seriously blamed the magazine for aiding and abetting me in that species of lèse majesté, albeit I have heard of no withdrawals of subscriptions—yet.

To all those who took exception to that article, I can but prayerfully and humbly suggest that they re-read the last sentence of the third paragraph.

The dear brethern, some loudly aver and the others hopefully believe the profession is not slipping. I noted in that article that the churches, the Y. M. C. A. and other bodies now have building bureaus that either plan or exercise an audit upon the plans by other architects, for all buildings for those bodies. The railways have their own architectural staffs and so do many cities and great manufacturing concerns. All that work is done by architects, if you wish, but men in the direct employ of those bodies and not by the profession at large, as it used to be done. Another five years will see the Building Managers' Association experts planning the big office buildings and the Hotel Association will follow that lead. Just now the small house, too, is sliding from the general practitioner's grasp and it had always been a sort of "feeder" for dull times.

Various building material companies are issuing books of very attractive home designs, incorporating the maximum of their material of course, but clever, attractive designs nevertheless. In city after city housing commissions and small house planning committees (of architects, if you please) furnish design for next to nothing. All most laudable public spirit, I grant you, and deserving of much praise, but dinged short-sighted of a profession that has lost so many things and protests that nothing is slipping from it. Not exactly consistent for architects in good standing to aid this sort of public-spirited stuff that means just that much less business for the architects, for whom they are trying so hard to conserve all the building work of the country.

Here is a great newspaper that held a fat prize competition for small homes. The big architects praised its deed and helped in the awarding of prizes and the small fry competed. And now the paper issues the plans in book form at $1.20 for the whole set—complete working plans!

A big promoter I know wanted to build a number of fairly good houses on a patch of land he was developing. He paid two architects to make sketches for him. Didn't like either's efforts, but found just what he wanted in one of those competition books — $10.00 for the bunch. So he is using them. His builder has an engineer who will sign the plans for permit and there you are. That promoter will never employ an architect again. And so it goes. If the dear profession is satisfied, I am sure I don't see any reason why I should get het up about it. Quis custodiet ipsos custodes?

So many architects, in their zeal to please a prospective client, submit two or more designs for his proposed building, something to select from.

Absolutely wrong psychology. I have seen it working time and again.

You implant in the client's mind the notion that you are uncertain and vague and have no confidence in yourself and he quickly absorbs the same belief. You are competing with yourself. And he forthwith thinks that since you offer him such a choice of selection, why not widen the field and ask a lot of architects for ideas? Ha, a competition? With the chances seven to three you lose out.

Make him one design, the best you can evolve, but just ONE. Discuss it with him, change it, change it to an entirely different scheme to please him, but don't suggest competition by showing him two or three the first crack out of the box.

Many of my architect-clients realizing that I have a certain natural or acquired facility, if not felicity, in design, urge me to make 'em two or three rough suggestions to show their new client and to explain my refusal I have to go

over this whole rigmarole. I wish they would read this and get it into their system.

And still more objections to the skyscrapers. Some misguided experts aver that they are the main cause of traffic congestion, others find fault with them for other reasons, suburban "realtors" aver they deter the proper growth of such suburbs by centralizing business and population too much. What amuses me is that so many architects have joined the knockers' chorus and keep continually harping upon the poor skyscraper. The joke of it is that each and every one of those noble minded public-spirited gentlemen will turn handsprings and shed his back teeth for half a chance to build a tall one. Well, be that as it may, they are raising a fog just now and advocating a progressively heavy tax upon all existing or future tall buildings! Which of course is quite outside of the domain of police and taxing powers. The courts would deem it confiscatory and throw every such case out of court. It cannot be done, is silly and but shows the animus of the "small minority."

By the way, few people realize that the tall buildings help traffic, they take it off the streets and handle it vertically and on their own premises.

But if there is to be any change in taxation let me suggest that instead of penalizing the man who builds on upward (and perforce has to build well to keep the blooming thing upright) make the tax less and less as the man builds better and better. As it is now the man who builds a fine, fire-proof building, thus requiring the least protection from the city for fire departments and so on, is penalized because he pays pro-rata of investment. On the other hand the owner of the fire-trap next door, a constant menace and that necessitates fire-departments and all that expense to the city, pays the minimum tax, for his is the lesser investment.

Boost your taxes on inflammable, dangerous buildings and cut them down on the public-spirited man who builds well and safely. That would be intelligent taxation.

The other is the opposite of intelligent, as silly as the plan advocated here in Chicago some years ago when the new Zoning rules were being made. Think of it, some of our leading architects proposed that the existing height limit of 260 feet be cut to 150 and the law made retroactive so that those with existing tall buildings would have to cut them down!

F. W. FITZPATRICK,
Consulting Architect, Evanston, Ill.

NON-CERTIFICATED ARCHITECTS

ATTORNEY GENERAL WEBB of California has handed down an opinion regarding the illegality of certain titles assumed by those practicing architecture without a license. The full text of this decision which follows, is of great interest to the profession, not only in California but in other states which have an examining board of architecture.

STATE OF CALIFORNIA
OFFICE OF ATTORNEY GENERAL

July 20, 1927.

California State Board of Architecture,
Northern District,
537 Phelan Bldg.,
San Francisco, California.
Gentlemen:

You have asked my opinion concerning the legality of certain titles or designations assumed by those who are practicing architecture without a license.

The answer to your inquiry involves a consideration of the terms and provisions of the act creating a State Board of Architecture (Deerings' General Laws 1923, page 137). This act was approved March 23, 1901 (Statutes 1901, Page 641) amended in 1903 (Statutes 1903, Page 522). Section 5 of the act provides in part as follows:

> "After the expiration of six months from the passage of this act, it shall be unlawful, and it shall be a misdemeanor, punishable by fine of not less than fifty dollars nor more than five hundred dollars, for any person to practice architecture without a certificate in this state, or to advertise, or put out any sign or card, or other device which might indicate to the public that he was an architect; provided, that nothing in this act shall prevent any person from making plans for his own buildings, nor furnishing plans or other data for buildings for other persons, providing the one so furnishing such plans or data shall fully inform the person for whom such plans or data are furnished, that he, the person furnishing such plans, is not a certified architect; . . ."

The constitutionality of this act was brought into question in the case of Ex parte McManus, 151 Cal. 331, and in a carefully considered opinion the Supreme Court of California upheld the act and declared it to be constitutional.

Again in the case of Binford vs. Boyd, 178 Cal. 458, the act was before the Supreme Court of California, and in the opinion of the court it was said that the law could be upheld upon the theory that the legislature believed that it was injurious to the public interest to allow unskilled and unqualified persons to prepare plans and specifications for the erection of buildings, owing to the dangers which might arise from defects in plans or construction.

In a still later case this act was before the District Court of Appeal in Payne vs. De Vaughn, et al, 49 C. A. D. 848 (246 Pac. 1069). In that case there was involved a contract in writing between De Vaughn, et al as parties of the first party and J. F. Payne, architectural engineer as party of the second part. The

agreement provided that the party of the second part should make all necessary plans and specifications, supervise the bids from subcontractors and supervise the construction of a proposed building. The compensation agreed upon amounted to four per centum of the total cost of the building if erected, otherwise the sum of $200.00 for sketches and services. The parties of the first part contracted with another architect and the building was erected pursuant to his plans and specifications. Payne sued on the contract and obtained judgment from which an appeal was taken. The Appellate Court held that the services contracted to be rendered by Payne were those of an architect, citing the case of Bacigalupi vs. Phoenix Building and Construction Co. 14 Cal. App. 632. The court said that the act in question forbade the practice of architecture by an unlicensed person and held that Payne had practiced architecture in contravention of the provisions of the act regulating the practice of architecture and therefore the contract upon which he sought a recovery was illegal and void.

The purpose of the act is clearly to prevent persons from holding themselves out, either by advertising or otherwise, in such a way as to lead the general public to believe that they are architects, unless they are certificated under the act.

Specifically answering the questions contained in your inquiry, it is my opinion that violations of the spirit and intent of the act are committed by uncertificated persons who advertise as follows:

1 (a) John Smith, architecture.
  (b) Architecture by John Smith.
2 John Smith, architecture and building.
3 John Smith, architecture and engineering.
4 (a) John Smith, architectural designer.
  (b) John Smith, architectural engineer.
5 John Smith, architectural draftsman.
6 John Smith, architect (Unc.).
7 John Smith, designer of homes.
8 John Smith, designer and builder.

I am also of the opinion that the act is not violated by uncertificated persons who advertise as follows:

1 John Smith, architect (uncertificated).
2 John Smith, designer.

With reference to the last designation "designer" we are assuming that this designation is used unassociated with architectural work.

Very truly yours,
U. S. WEBB, Attorney General,
By (Signed) Frank English,
Deputy.

PRESENTATION OF HONOR AWARDS

The presentation of Certificates of Honor for merit in design and execution of work in architecture in San Francisco and the Bay region during the past two years, took place before a large assemblage at the Temple Emanu-el, San Francisco, on Wednesday evening, August 31st. The opening address was made by John Reid Jr., president of the Northern California Chapter, A. I. A., which organization conducted the Architectural Exhibition at which the honor awards were made. Mr. Reid introduced John Galen Howard, F. A. I. A., who complimented the jury for its unbiased and very fair judgment. This jury was composed of three Los Angeles architects, Messrs. Farquhar, Davis and Johnson. Mr. Howard spoke of the significance of these awards, and congratulated the local chapter in having a jury composed of men entirely detached from any personal influence. Their judgment, he said, was entitled to carry great weight. Professor Howard referred to the Temple Emanu-el, which received the Distinguished Honor Award, as a great masterpiece of modern architecture—a building which is singularly religious, singularly impressive and singularly appropriate. It stands sturdy in design and beautiful in proportion and form, a fine standard for future emulation.

Mr. Frederick J. Koster spoke for the Industrial Association of San Francisco, which cooperated so splendidly with the chapter in lending its financial aid. Mr. Koster referred to the many fine examples of good architecture in San Francisco today and spoke of the city's enviable position in the world of art.

Mr. Koster was followed by Senator Boynton, who presented the Certificates of Honor in the absence of Vice-President Harris Allen. In accepting the Distinguished Honor Award for the Temple Emanu-el, Mr. Louis Bloch referred to the architect of the Temple, Arthur Brown, Jr., as one of the world's greatest architects.

In accepting the Honor Award for the City and County of San Francisco, James Rolph Jr., complimented the architects of San Francisco and declared there are none better in the United States. He praised the work of John Reid Jr., City Architect, and also the members of the Civic Center Board of Architecture, composed of Messrs. Reid, Howard and Meyer. The Mayor predicted that San Francisco would have a population of 1,000,000 by 1930 and he was optimistic for the future of its architects.

Rabbi Louis I. Newman gave a scholarly address on architecture, which he declared to be the supreme art. It represents, he said, the union of efforts of many skilled artisans. The architects of today, he said, have a great obligation in seeing to it that what they build shall not be just for today but shall work for the joy of future generations. Our buildings should be expressive of power and beauty and we should try as far as possible, he said, to make that beauty dominate over sheer commercialism.

The ARCHITECT AND ENGINEER

SINCE 1905

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Vol. 90 SEPTEMBER, 1927 No. 3

Sculptured Architecture

ONE familiar with the architecture of the new Los Angeles Public Library need not be told who designed the Nebraska State Capitol at Lincoln. Both buildings reflect in their design the same power and strength, the same clean-lined solidity, characteristic of the more recent work of the late Bertram G. Goodhue. It takes no great stretch of imagination to subscribe to the claim that the Los Angeles Public Library is in a new architectural style, and the Lincoln Capitol possesses the same attributes.

The sculpture of both buildings has been aptly described by a writer as "an adventure in style." Both structures reflect Mr. Goodhue's convictions that decoration must be significant and that sculpture, whether image or inscription, should be of the substance of the building.

The Skyscraper

APROPOS to the completion of the Russ Building—the mightiest skyscraper office building on the Pacific Coast, a few comments by nationally known architects on the subject of tall structures, good and not so good, would seem to be timely:

Albert F. Kahn of Detroit, discussing recent progress in the commercial field, thinks our American advancement is such as to command the respect and admiration of even the Europeans. "Considering the quantity of work done, and quantity production is necessarily a requisite, the average is certainly very high," says Mr. Kahn. "New problems have been presented and solved in many admirable ways. The most encouraging of all is the manner in which difficult restrictions have been turned into virtues. The set back scheme is an example.

"The last word in skyscraper design has, of course, not been said. It is to be hoped that it never will be, but we certainly have many designers who ably point the way. I believe we are working along the right lines, probably overdoing verticality somewhat, but there is continuous striving for the better and finer. With no precedent to go by, the problem is distinctly our own and here in reality 'the sky's the limit.'"

Frederick D'Amato, eminent French architect and professor of architectural design at Princeton University, thinks we should "Make our skyscrapers more human. They are built for men. They should personify the endeavors which take place within.

"This does not mean that buildings should be covered with details of sculpture, more or less inspired from life. It is in their general spirit and expression that they should be more human.

"One might infer from the expressionless structures in New York, that all of their tenants are alike in their occupations, habits and temperaments. A building ought to exhibit the spirit of its occupants, and show sometimes that they are not engaged all at the same task. Behind the walls, men live, move and work; why not then, show a certain variety corresponding to the multitude of trades and efforts; why not show that men are thinking and acting within?"

Elbert Peets, architect of Cleveland, writing in The Nation in praise of the masonry dome, says:

"These skyscrapers we see springing up around us are sometimes lovely and in groups they often have a rugged alpine picturesqueness. But they know as little of Michel Angelo as a vaudeville theatre knows of Sophocles. His titanic logic is forgotten, the materials and forms he struggled with have become ridiculous toys. Well, our task is to form ideals for steel and realize them. Perhaps it is in self-defense that we prefer not to think of other labors. But whoever wishes to know the heights of the human mind must try to know Michel Angelo's vision, a huge dome-centered building, as simple and as clearly formed by law as a sunflower or a snow-flake."

Fleming Memorial Park

THE CITY OF COLTON is to be congratulated upon its possession of the new Thomas J. Fleming Memorial Park which was formally dedicated to the city on June thirtieth. This small park becomes one of the first and one of the outstanding examples of small parks in California in being thoughtfully and intelligently planned and worked out through the cooperative efforts of trained and skilled men within the respective fields of Architecture, Landscape Architecture, Artisanship and Construction—than which there is none finer, for its size, in the Southwest.

That the citizens of Colton appreciate the memory of him whose life has inspired the building of this living monument, and that they value the friendship and generosity of those who have so unselfishly given of their interest, their time, and their funds in making the realization of a dream come true, has been amply manifest in the spirit of enthusiasm and cooperation which they have shown toward the project from its very inception.

A park of this sort, situated so near to the center of town, can contribute invaluably to the beauty of the city, the passive recreation of the community and the pleasure to be derived from use of the park in the many ways possible. It is a distinct asset and a step forward toward fuller and richer civic life and the sense of community oneness that comes only from the doing and possession of things in common.

That Thomas J. Fleming Memorial Park is a distinct innovation in design and construction need not be told to those who have watched its growth. Its Music Stage is a veritable jewel in design, material and construction, placed in a setting of green lawns and tree planting that will eventually enframe and embellish it most completely. Concrete has been the motif of the park design, used for all purposes possible, and is of a quality and beauty that should set a standard and mark a new era for achievement with this medium of construction.

In any field of creative endeavor it is seldom the largest piece of work that demands the most careful study and most skillful handling. The small park, or garden, in landscape work, often demands the greatest attention because of the very definite limitations and restrictions that are placed upon its designer. Thus it has been with Colton's newest park—much more thought and study have been given to the architectural details and to the landscape planning that would appear on the surface. Now that Colton has set a standard for the Southland, it is to be hoped that other communities will follow in her footsteps and that her example may be emulated to the advantage of all our people.—Ralph D. Cornell.

No Changes in Law

CONTRADICTORY reports concerning proposed amendments to the California State Housing Law (passed by both branches of the Legislature) have recently been published, both in San Francisco and in Los Angeles. In The Architect and Engineer for June a part of the proposed amendments were published as having been approved by the State Legislature and signed by the Governor. For want of sufficient space the remainder of the amendments were carried over and published in the July issue. It is to be regretted that the subject was given so much publicity when the changes failed to become a law. Governor Young declined to sign the amendments because of certain phases which did not meet with his approval. The old law, therefore, stands as heretofore.

With reference to the failure of Governor Young to sign the bill a contemporary sends us the following:

"The housing bill passed at the last session of the legislature was not signed by the Governor and so did not become effective. When we printed a summary of the bill it was very generally believed that it would be approved by the Governor as it was sponsored by the Housing and Immigration Commission and there was no open opposition to it. Whether the bill was overlooked or ditched by gum-shoe opposition we have never ascertained. We suspect the latter, but it is only suspicion. The Governor gave his attention primarily to bills in which the public seemed to be concerned. Probably no one asked him to sign the housing bill, taking for granted that it was not necessary, in which event one hostile letter might have spiked it."

NOTED ARCHITECT SAN FRANCISCO VISITOR

James Gamble Rogers, regarded as one of the most brilliant architects in the country, was a recent visitor to San Francisco. Mr. Rogers is consulting architect for Yale University and designed the Harkness Memorial Quadrangle on the Yale campus, the New Haven post office building and the Sophie Newcomb College in New Orleans.

CLASS A THEATRE

Architects Morrow and Morrow, San Francisco, have completed plans for a Class A community theatre at 24th and Noe streets, San Francisco, for A. C Franklin.

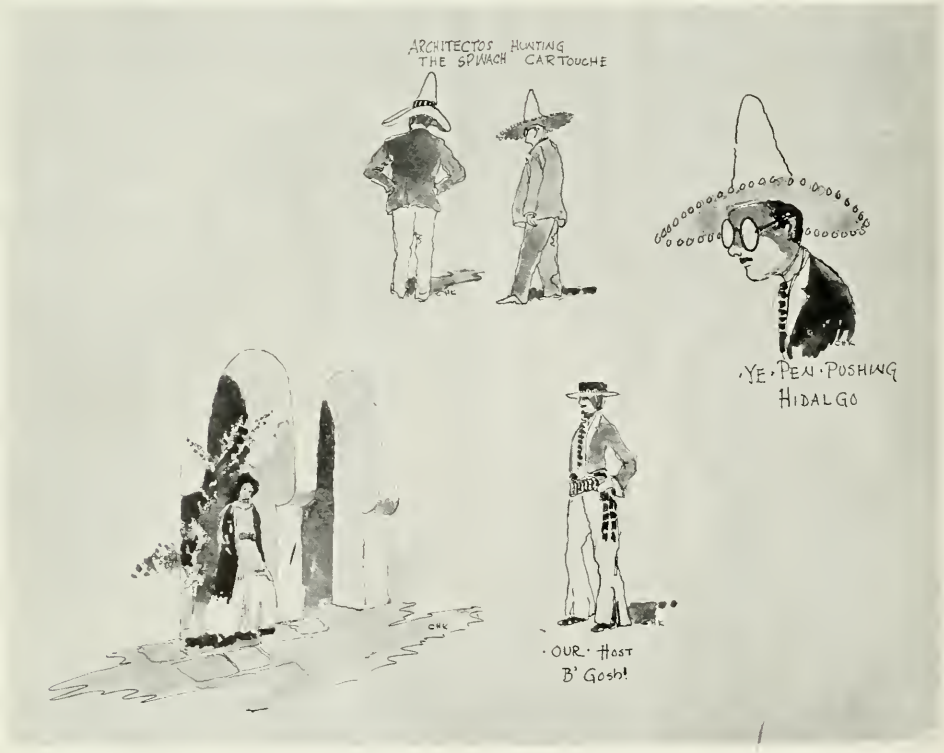
CRUSADE *of the* ARCHITECTURAL HIDALGOS

YES, they invaded Santa Barbara the Quaint, did those valiant, hardy Conquistadores of Southern California's Chapter of the A. I. A. They came; they saw — and were conquered by the picturesque charm of the lovely city. But well they vindicated themselves, did these Hidalgos of pencil and T square. Their artistic reputation remains secure in the heart of the hospitable Santa Barbarans for this worthy architectural crew brought their wives and sweethearts along. Boy, as discriminating pickers, I want to commend ourselves as being of ze hot stuff!

In the minds of the architectural pilgrims, haunting memories remain of winding picturesque streets—of modern buildings in the architectural mantel of Old Spain. The thoroughfares were thronged with changing, colorful streams of people arrayed in the garb of "Los Años Pasados." The olden days of California—for Santa Barbara was en fiesta in honor of the valiant deeds and days that had gone.

Assembling at the office of Soule, Murphy and Hastings, our hosts, those genial hospitable Hidalgo Architectos whose casa-office was set in the quite aristocratic seclusion of a side street, gave a background of class to the invading conquistadores. Here we put on our "overhead"—large and festive straw sombreros, with cute borders of dancing red balls around the brims. Anemic, rounded shoulders stiffened—horn bespectacled eyes took on a devilish light, and peered out from behind the screen of those aforementioned darn red balls, looking hopefully for the provocative swish of a mantilla. We were good, we southerners—swanking around with rakishly tilted sombreros, displaying prominent red sashed paunches—no, I'm talking about the sashes, not the paunches, (though at that, we were a well-fed looking crew!) And believe you me! Those red sashes set off in high artistic contrast the white pants just home from the cleaners!

With halting reluctance I will say that honors went



to our host, Windsor Soule. Ah, señoritas! He was most assuredly of the wow! A saucily tilted black spinach hat was held in place by a golden bib under his chin. A gold laced jacket well reefed up and discreetly showing the trim waist-line of the abstemious warrior in the Battle of the Calories. And oh, girls, his trousers! Sartorial poems. Their gorgeous gold-seamed verdancy would lend wild joy to any Hispanio-Irisher. The bottoms of the things belled out sheikily with rollicking V-shaped puffs of orange. Girls, but they were wicked! And dulce muchachas, let me lead you on—

His facial landscape gardening was perfect. A well-clipped aristocratically mowed mustachio lent a swaggering air of dash and mucho pistaccio to an irresplendently colorful costume. A cute goatee gave the last distangue note to the fine, intelligent, tanned face that bespoke the "regular guy" who loved the far horizons of the sun-steeped hills of our beloved California.

In surveying our impressive host, we southerners gnashed our teeth in impotence. Our best candidate to run against him was Don Wilkinson who, too, packed some mean tonsorial decorations. Spanish as a tamale. Ah! Mexicano splendido! But the trouble, was Don didn't have the theatric props that Win possessed. If he had, believe me, I'd have bet money on Don for loyalty to our Southland and for Auld Lang Syne.

Well, Win Soule fired the gun that started the architectural caravan through the palm-fringed gardens laden with the languorous air heavy with the haunting perfume of orange blossoms. Gosh, I'll bet that parade was a mile long! Style, too! Nice sleek, shiny cars that purred along under the impulse of anywhere from six to eight cylinders. There wasn't a Ford or a three per-center in the whole line. They knew their "overhead," those hombres!

Now I want to rise right here to say those kindly hospitable inhabitants of Santa Barbara are **regular** folks. They made good on that graceful old Spanish expression, "Señor, mi casa es de usted." "My house is yours." We visited their homes and loitered in their lovely gardens.

In one house designed with the fine artistic understanding of Reginald Johnson at his best, I stood in the hall looking out through a loggia. The yellow sunlit stretches of lawn greeted my eyes sweeping away through entrancing vistas of dark green live-oaks, down a winding pathway loitered a slender girl, a Spanish rabosa covering her dark hair. Her long full, flaming orange skirt richly contrasted the brilliant sunny green lawn. A youthful caballero leaned eagerly over her, reading the demure message in her dark eyes —no thought had they for the stupendous romance of the blue, breeze-caressed reaches of the open ocean that formed a sparkling background to that intimate, colorful moment.

Pictures—Pictures—Pictures! Man! Long will they linger in the recesses of mind painting charming murals in the arcades of memory. The story of that joyous day will always linger with us in dark red tiled roofs; gleaming through sunlit screens of verdant green—in colorful patios, with their tinkling murmur of tiled fountains—of brilliant whitewashed walls whose dazzling surfaces were softened and cooled by lacy shadows of the acacia, weaving feathery patterns like an old shawl from far-away Andalusia.

And then dinner in the open courtyard of El Pasco. Shades of Granada! Such eats! And what surroundings! Our dining room opened to the star-dusted purple vistas of Infinity. The soft strumming cadence of a Mexican orchestra on the balcony. Discreet, unhurried service of girls gowned in the spacious, flounced skirts of the voluminous forties. Spanish Californians! (However, one whose eyes displayed the blue of the Nordic, confided in me that she was Irish!)

At our table a nice chap by the name of Parker had bought four Mexican jumping beans. He put the things on the table and they began to hop around in a most fascinating manner. Roy Kelly seductively drew a

three-inch ring with a pencil, on the tablecloth, placing the hopping frijoles in the center, and offered to wager bets on which one would jump out first. Well, some of the sportive contingent from Hollywood wanted to take him on and I was intrigued into it, and with a joyous verdancy joined the frijole-prognosticators.

Never have I envisioned such asinine antics as were indulged in by my particular bean on which I was betting. The darn fool would snuggle up to Roy Kelly's bean, hop up and down in an outrageous manner, and then shove Roy's bean right out of the circle every time. Shades of vanishing Pesetas! I was mighty glad when Dave Whitmer, our skipper, rose and whacked the table for order.

Dave being president, of course, sat at the head of the table along with the rest of the intelligentsia. It was fine to see the emotion that played across his tanned, intellectual face as he stood before us surveying the colorful throng of diners. Holy cats! At last we had a quorum! Dave launched forth in a graceful expression of gratitude for the royal hospitality we had enjoyed and wound up by stating that because a quorum had "quored" we were going to put over some business.

It wasn't very clear to me just what it was all about because Roy Kelly had egoistically indicated a dollar bill that said his bean would again go out first. Surreptitiously, his bet had been taken all around and the venerable Aztec, Robert Stacy-Judd, was muttering heathen incantations and Mayan prayers to his bean to "bring home the mazuma." Of course, my bean had to give Roy's a side-swipe just at the critical moment, pushing it outside the magic circle—naturally winning Roy the pot. Anyhow, I voted for Dave's measure (whatever it was) in spite of the suppressed excitement. I've got it all doped out now though. I have a sneaking suspicion that slicker Roy Kelly, picked a lady bean to vamp mine, and of course my bean with commendable moral turpitude, misguidedly ran Roy's vampish lady bean right out of the ring every time! Now, just imagine a bunch from Hollywood being taken down the line on a skin game like that. Well about that time Sumner Hunt gave a leonine rumble, moving we postpone all further business. We all gave three garlicky cheers and passed said motion with acclaim.

We then adjourned to the open air stadium to enjoy the fiesta a la mucho fandango. They had a historic review of all the folk dances of Mexico beginning with Pizzarro hopping on the neck of Montezuma, down to the modern Spanish Pinoche, danced by a winsome little cutie of a Spanish Flapperia who did a Hispaniolized version of the Black Bottom, interspersed with mucho chile con carne y paprika. A young architect nearby, sobbingly complained that a bush in front of him interferred with his adequately seeing all her "technique."

The dramatic and tragic high lights of the fiesta were furnished by some mischievous Mexican kids stealing laundry off the line of one Quong Sing, an irate and temperamental Chinese laundryman of Ye Ancient Spanish Days.

Did we have a good time? I'll remark emphatically we did! And our hats are reverently off to those people of Santa Barbara who saw the vision of beauty in the history and architecture of California and so graciously adapted it to modern requirements. To do this required intelligent artistic ideals combined with a high courage and executive ability, and of these rare elements in combination is formed that infrequent but priceless individual, the practical idealist. All hail to you Santa Barbarans for you have built artistically and well. You have borne forward the torch of architectural progress and carried it to untrod heights of civic accomplishment.

—CHARLES KYSON.

COMPETITIONS

PRIZE WINNERS

Following is a complete list of prize winners in the West Coast Woods Architectural Competition recently held at Seattle, Washington:

First Prize: $2000 awarded to Otho Mc Crackin, care Mann & Co., architects, Hutchinson, Kansas.

Second Prize: $500, Angus McD. Mc Sweeney, 250 Santa Paula avenue, San Francisco.

Ten Honorable Mentions, $100 each.

First Mention: John J. Landon, 4350 Beverly boulevard, Los Angeles.

Second Mention: H. Roy Kelly, 53 West Colorado street, Pasadena.

Third Mention: Alfred Cookman Cass, 101 Park avenue, New York, N. Y.

Fourth Mention: Lyle Swiger, 506 Flat Iron building, Asheville, North Carolina.

Fifth Mention: Francis Keally 5 Charles street, New York.

Sixth Mention: Frank S. Carson, 309 Virginia avenue, Ann Harbor, Michigan.

Seventh Mention: Heth Wharton, 2297 West 23rd street, Los Angeles.

Eighth Mention: R. C. Bicknell, 140 Market street, Paterson, N. J.

Ninth Mention: Angus McD. Mc Sweeney, 250 Santa Paula avenue, San Francisco.

Tenth Mention: John Floyd Yewell & Walter W. Wefferling, 10 East 43rd street, New York.

"HOUSE BEAUTIFUL" COMPETITION

The House Beautiful magazine announces its Sixth Annual Cover Competition and Exhibition. Among the awards will be: First prize of $500, special prize of $500, second prize of $250, student prize and several honorable mentions. A copy of the conditions may be obtained from the Competition Committee, "The House Beautiful," 8 Arlington Street, Boston Mass.

$500,000 OFFICE BUILDING

Architects Myer & Holler, Wright & Callender building, Los Angeles, have completed plans for a twelve story Class A bank and office building for the Pacific Southwest Trust and Savings Bank, to be built on the northeast corner of Hollywood boulevard and Highland avenue, Los Angeles.

COUNTRY HOUSE AT ATHERTON

Architect Gordon Kaufmann of Los Angeles has completed plans for a country house at Atherton, San Mateo County, for Martin S. Mitau. It has been designed in the French farm style. Contracts have been awarded and construction started.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow - Architect

THE AMERICAN ARCHITECT
July 20, 1927

TEXT

Colmar—the Alsatian Rouen. By *Samuel Chamberlain* (with sketches by the author).

The Alexander McKinlock Memorial Campus, Northwestern University, Chicago. *James Gamble Rogers and Childs & Smith, Associated Architects.*

Architectural Ornament in Hammered Bronze.

The New General Motors Building, New York. *Shreve & Lamb, Architects*

PLATES

McKinlock Campus Buildings, Northwestern University, Chicago, Ill. *James Gamble Rogers and Childs & Smith, Associated Architects* (16 plates).

Small Buildings in France—20 photographs.

Iron Gates—4 plates in supplement.

THE AMERICAN ARCHITECT
August 5, 1927

TEXT

Three-Building School Group, Longview, Wash. By *William B. Ittner.*

Steps to a Schoolhouse at Chappaqua.

Planning and Equipping High School Cafeterias.

Design and Equipment of School Interiors.

PLATES

Union High School, Burlingame, Calif. *W. H. Weeks, Architect* (2 plates and plan).

Grade School, Little Falls, N. Y. *Tooker & Marsh, Architects,* (1 plate and plan).

Iona School, New Rochelle, N. Y. *Edward F. Fanning, Architect* (2 plates and plans).

High School, Piedmont, Calif. *Wm. H. Weeks, Architect.* (2 plates and plan.)

Eureka Junior High School, Eureka, Calif. *John J. Donovan, Architect.* (3 plates and plans.)

School Building, Shawsheen Village, Andover, Mass. *Ripley & Le Boutillier, Architects.* (2 plates and plans.)

Ruthruff School, Detroit, Mich. *McGrath, Dohmen & Page, Architects and Engineers.* (2 plates and plans.)

Grade School, Harrison, N. Y. *Tooker & Marsh, Architects.* (1 plate and plans.)

High School, Meadville, Pa. *W. E. Eckles Co., Architects.* (3 plates and plans.)

A Group of Buildings at Moderate Cost.

Italian Doorways—4 plates in supplement.

THE ARCHITECT
August, 1927

TEXT

Scale in Architecture. By *Rexford Newcomb.*

The Cult of the Column. By *William L. Steele.*

Henry Keeps a Dairy—Glimpses of Architects' Offices from the Office Boy's Angle—With a Few Comments by George S. Chappell.

PLATES

War Memorial, Nashville, Tennessee. *Edward Dougherty and McKim, Mead & White, Associated Architects.* (4 plates and plan.)

House, Mr. E. C. Duble, Forest Hills, N. Y. *Frank J. Forster, Architect.* (11 plates and plans.)

Samuel Phillips Hall, Phillips Academy, Andover, Mass. *Guy Lowell, Architect.* (3 plates.)

Office Building, American Book Co., New York. *Necarsulmer & Lehlbach, Architects.* (2 plates.)

Walton Hall Apartments, New York. *Leonard Cox, Arthur C. Holden and Associates, Architects; Alfred Busselle, Consulting Architect.* (4 plates and plans.)

House, Mr. Albert Wilson, Mamaroneck, N. Y. *Peabody, Wilson & Brown, Architects.* (4 plates and plans.)

THE ARCHITECTURAL FORUM
August, 1927

TEXT

The Stevens Hotel, Chicago. *Holabird & Roche, Architects.* By *Henry J. B. Haskins.*

Structural Design of the Stevens Hotel. By *Benjamin B. Shapiro.*

Scientific Library, San Diego. By *Rose Henderson.*

Cheltenham High School, Elkins Park, Pa. *Davis, Dunlap & Barney, Architects.*

Some Impressions of Mexico; Part II. By *William P. Spratling* (with sketches by the author).

Six more of Mr. Spratling's delightfully simple pencil sketches, on the first installment of which comment was made last month.

Small Buildings (mostly garages) with data.

Owlpen Manor House, Gloucestershire. Part II. By *Harold D. Eberlein.* (With photographs and measured drawings.)

PLATES

Stevens Hotel, Chicago. *Holabird & Roche, Architects.* (8 plates and plans.)

The Forum Studies of European Precedents (8 photographs of Italian Villas).

Cheltenham High School, Elkins Park, Pa. *Davis, Dunlap & Barney, Architects.* (5 plates and plans.)

Erie Trust Company, Erie, Pa. *Dennison & Hirons, Architects.* (3 plates and plan.)

THE ARCHITECTURAL RECORD
August, 1927

TEXT

The Cleveland Playhouse. By *Frederick McConnell.*

Although in some of its parts almost domestic in scale and manner, and although not entirely consistent in expression, this is a more than usually interesting solution of the community theatre problem.

Parish Buildings of the Overbrook Presbyterian Church, Philadelphia, Pa. *Davis, Dunlap & Barney, Architects.* By *Harold Donaldson Eberlein.*

Hildreth Meiere, Mural Painter. By *Anne Lee.*

Miss Meiere's decorations in large scale tile mosaic are highly interesting.

Alterations to a Late Victorian House in Pittsburgh, Pa *E. P. Mellon, Architect.*

A Pilgrimage Through Duglia. By *John V. Van Pelt.*

In the Cause of Architecture Part III. Steel. By *Frank Lloyd Wright.*

Mr. Wright continues his relentless prodding around the bases of contemporary architecture, and the anachronistic structure audibly creaks. His questions and conclusions are provoking and illuminating, even if at times somewhat incoherently expressed

PLATES

A Modernist Conception of Buildings in Provincetown, Mass. (In colors.) By *Charles Demuth*

Grauman's Chinese Theatre, Hollywood, Calif *Meyer & Holler, Inc., Architects.* (5 plates.)

Le Petit Theatre du Vieux Carré, New Orleans, La. *Armstrong & Koch, Architects.* (5 plates and plan.)

Belasco Theatre, Los Angeles, Calif. *Morgan, Walls & Clements, Architects.* (4 plates.)

Riviera Theatre, Omaha, Neb. *John Eberson, Architect.* (2 plates.)

ARCHITECTURE
August, 1927
TEXT

Recent American Work in Mural Painting. By *Ernest Piexotto.*

Planning Out From the House. By *Robert Leroy.*

Philadelphia's Colonial Chain—Part II (Conclusion). By *Margaret Low.*

Giving New Wood an Aged Finish.

Why Selling to the Architect Should Be Based on the Product. By *Charles E. Krahmer.*

PLATES

Five Pencil Drawings of New Orleans. By *Eugene J. Gibert.*

War Memorial, Yale University, New Haven, Conn. *Thomas Hastings, Architect.* (2 plates.)

Masonic Temple, Bayonne, N. J. *Henry E. Warren, Architect.* (6 photographs and plans.)

House, Charles Seyler Jr., Hollywood, Calif. *Stiles O. Clements, Architect.* (12 photographs and plans.)

Portfolio of Hardware. (42 photographs.)

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS
August, 1927

Tomb of Bertram Grosvenor Goodhue. *Lee Lawrie, Sculptor.*

Present Condition of St. Sophia. By *Stanley Casson.*

The Sonnet Board—Two Poems to B. G. G.

"In Building the City Do Not Forget the Man." By *Grosvenor Atterbury.*

A Glimpse at the Future of Collaboration in Architecture. By *C. Grant LaFarge.*

THE NATION
August 24, 1927

Guy Lowell. By *Talbot Faulkner Hamlin.*

THE PACIFIC COAST ARCHITECT
August, 1927
TEXT

The Housing of Libraries. By *Harris Allen.*

The Architect in the Speculative Building Field. By *J. L. Heck.*

The Fresco Will Live Again. By *Zoe A. Battu.*

Municipal Plan Checking Privileges Often Abused. By *Mark C. Cohn.*

PLATES

Public Library, Pasadena, Calif. *Myron Hunt and H. C. Chambers, Architects.* (12 plates and plans.)

Henry E. Huntington Library, Pasadena, Calif. *Myron Hunt and H. C. Chambers, Architects.* (2 plates and plans.)

Hill Avenue Branch Library, Pasadena, Calif. *Marston, Van Pelt & Maybury, Architects.* (4 plates.)

Public Library, Los Angeles, Calif. *Bertram G. Goodhue, Architect; Carleton M. Winslow, Associate.* (6 plates.)

PENCIL POINTS
August, 1927

Ramblings—A Chat With the Young Draftsman. By *F. W. Fitzpatrick.*

Drawing Trees With Pen and Ink. By *Arthur L. Guptill.*

Spanish Sketches. By *Edmund R. Purves.*

Gaudet's "Elements and Theory of Architecture," Volume V. By *Thomas E. O'Donnell.*

The Diminishing Glass—V. By *Hubert G. Ripley.*

Blades of Razz. By *Charles Kyson.*

Specification English. By *W. W. Beach.*

Miscellaneous Plates in Various Media, Two in Colors.

THE WESTERN ARCHITECT
July, 1927
TEXT

Aboriginal American Architectural Types. By *Rexford Newcomb*

Maya Architecture, by George Oakley Totten. *Reviewed by Rexford Newcomb.*

> The archaeology of pre-Columbian civilizations in America is a fascinating subject, and the remains possess in many respects a piquant artistic interest. However, even so cursory a review as Prof. Newcomb here gives arouses the conviction that their architecture and decoration rest on structural and psychological bases which render them essentially inapplicable to modern American conditions. As if to confirm this conviction we have in the same issue a series of plates of contemporary buildings purporting to be Mayan in inspiration (see under Plates below). Messrs. Shepherd & Wiser's Hotel President at Kansas City is unusually consistent and is adapted with considerable skill and ingenuity; yet its general mood is uncomfortable and depressing. I would drop in to take a look at it, but would never dream of stopping there to eat. In the Cameo Theatre in Brooklyn Messrs. Wiseman and Taussig have viewed their Aztec motifs through Adam spectacles, and the result can be taken seriously neither as Aztec nor design. Mr. Stacy-Judd's Aztec Hotel at Monrovia and his projects for hotels and residences are most astonishingly inept as to adaptation and design, and irritating in character. They seem to have been conceived to furnish irrefutable demonstration once for all of the complete impossibility of the style for any modern purpose. There are doubtless people who could "adapt" the style, archaeologically, with far more technical ability than Mr. Stacy-Judd; but I question if the cleverest of them could make it psychologically more acceptable.

A Hexagonal Court of Justice. By *Arthur North.*

> Mr. North comes down with heavy hand on the late Guy Lowell's New York County Court House. His spirited conviction is in refreshing contrast to the polite indifference that generally does service for architectural criticism. I should enjoy his gusto even if I disagreed with him. It is my own conviction, however, that his strictures are more than amply justified.

Color in Architecture, VII—Color Media, I. By *Rexford Newcomb.*

PLATES

(*See under 'Aboriginal American Architectural Types' above.*)

Aztec Hotel, Monrovia, Calif. *Robert B. Stacy-Judd, Architect.* (10 photographs and plan.)

Projects for Aztec Buildings. *Robert B. Stacy-Judd, Architect.* (4 photographs.)

Hotel President, Kansas City, Mo. *Shepherd & Wiser, Architects.* (5 photographs.)

Cameo Theatre, Brooklyn, N. Y. *Harrison G. Wiseman, Hugo Taussig, Architects.* (2 photographs.)

IN NEW QUARTERS

The Pacific Portland Cement Company, formerly occupying offices in the Pacific Building, San Francisco, has moved to larger quarters in the recently completed twenty-five story Hunter-Dulin Building, 111 Sutter street, San Francisco.

The company manufactures Empire plaster, Golden Gate and Old Mission cements. Cement mills are operated at San Juan and Redwood City. Plaster mills are at Gerlach, Nevada and Plaster City, California.

CONCRETE FACTORY

Plans are complete and bids have been taken for a three story, basement and mezzanine reinforced concrete factory to be leased by George Haas & Sons, San Francisco candy manufacturers. The site is the northeast corner of 10th and Howard streets. Mrs. Martha W. Fischer, the owner, will spend $175,000 on the improvements.

TWO NEW CHURCHES

The office of William H. Weeks is turning out plans for a large reinforced concrete church to be built at 29th and Fairmont avenue, Oakland, for the First Christian Church, and for a new edifice at Watsonville for the same denomination there. The Watsonville church will replace the one recently burned.

SMALL OFFICE BUILDINGS

Architects Dean and Dean of Sacramento are preparing plans for two small office buildings, one to be built in Grass Valley for the Pacific Electric and Nevada Irrigation Company and the other at Lincoln for Gladding McBean and Company.

WITH the ARCHITECTS

CALIFORNIA BOY HONORED

John Ekin Dinwiddie, son of W. S. Dinwiddie, president of the Dinwiddie Construction Company, has been awarded the George G. Booth Traveling Fellowship in Architecture for 1927. Mr. Dinwiddie received his early education in the Lincoln High school of Portland, Oregon, and in the University High school of Oakland, graduating from the latter school. He attended the University of California from January to June 1920, entering the College of Architecture of the University of Michigan in October 1920, and graduating in June 1925. Since graduation he has been employed in San Francisco and New York offices, part of the time with Bliss & Fairweather of San Francisco and more recently with York and Sawyer of New York. He is a member of Tau Sigma Delta, national architectural honor society. The competition program called for the design of a State Historical Society building involving rooms for current and permanent exhibitions, a library, a lecture room, offices, and other service units. Mr. Dinwiddie has sailed for England and will visit France, England and Spain, spending about a year abroad.

ARCHITECTURAL BOARD FOR OAKLAND

Oakland architects are endeavoring to put over a new ordinance in the City Council, creating a Municipal Board of Architects to pass on all plans for new buildings before the issuance of permits. The proposed measure is championed by Commissioner W. H. Parker and is opposed by Commissioner Frank Colbourn. The Parker ordinance would create a board of three architects, whose okeh would be necessary before any plans for new construction in the city would be approved by the council. The architects would pass upon the beauty, adaptability and solidity of the structures to be built, and they would be compensated by a fee of $30 per plan, the $30 to be divided equally among the three members of the commission.

MORE SCHOLARSHIPS

The 20th Paris prize in architecture of the Society of Beaux-Arts Architects was awarded to Donald S. Nelson, of Massachusetts Institute of Technology, whose patron was Mr. Jacques Carlu.

Michael Rapuano, of Syracuse, N. Y., has been awarded the Fellowship in Landscape Architecture at the American Academy in Rome. The term of fellowship is for three years, beginning October 1st, and carries an annual stipend of $1300 a year with free residence and studio at the academy. The program called for the designing of a site for a museum of fine arts in a municipal park.

GRANTED CERTIFICATES

At a meeting of the State Board of Architecture, June 28, the following were granted certificates to practice architecture in California: Chester H. Treichel, 3129 College Avenue, Berkeley; Charles C. Gailey, 116 Alpine Terrace, San Francisco, and Edward Oscar Blodgett, 824 Everett Avenue, Oakland.

TO CORRECT BUILDING EVILS

The Oregon State Board of Architects' Examiners held its regular annual meeting in Portland, July 29th, with every member present but the president, J. V. Bennes, who is ill. The other members are Frank C. Clark, Medford; Morris H. Whitehouse, Portland; Joseph Jaccoberger, Portland, and J. E. Wicks, Astoria. According to information given out by Margaret Goodin, secretary of the board, the principal result of this meeting was embodied in a resolution formally adopted, to the effect that:

"The Oregon State Board of Architects' Examiners will co-operate with the Oregon State Board of Engineers' Examiners in getting data pertaining to the safeguarding of the public. That is, by insisting on a final check of all buildings in which public safety is an issue."

This action was brought about by several happenings where conditions have been found existing that might, under certain circumstances, have been dangerous to human life and safety, and is directed particularly towards school houses, churches, and theatres.

NEW THEATRES PLANNED

Plans are being made in the office of Architects Reid Brothers, San Francisco, for a theater and store building to be built in San Rafael for Jacob Albert, and for a modern moving picture house in Redwood City, estimated to cost $150,000. The same architects are completing plans for a thirteen story Class A community apartment building at Union and Leavenworth streets, San Francisco, estimated to cost $600,000.

OAKLAND WOMEN'S CLUB BUILDING

Plans have been completed by Architects Miller and Warnecke, 1404 Franklin street, Oakland, for a six story steel frame and concrete club building at 14th and Alice streets, Oakland, for the Women's City Club. Features of the structure will include a gymnasium, swimming tank, large dining room, auditorium, quarters for members, six stores, etc. The building will cost $350,000.

MILLS COLLEGE BUILDING

The campus of Mills College is to have another building from plans being completed by Architect W. H. Ratcliff Jr., Berkeley. It will be for the Conservatory of Music, and the design is in keeping with the other buildings which have been erected on the campus in recent years. Only a few of the old structures now remain and these will be replaced as funds are available.

BANK BUILDINGS

Architect H. A. Minton has completed plans for new bank buildings for the Bank of Italy at San Rafael, Petaluma, Merced and Modesto. Drawings are being made for an addition to the old American Bank building at California and Montgomery streets, which was recently purchased by the Bank of Italy.

Addison Mizner, noted architect, lately of Florida, vas a recent San Francisco visitor en route to Santa Barbara, where he will design a magnificent new home or Henry Dietrich of New York. Mizner has built up a eputation in the East as a designer of beautiful homes. Among the fashionable suburbs of New York and Palm Beach are many of his creations.

C. A. DUNHAM, president of the C. A. Dunham Co., hicago, has been appointed by the National Associaon of Manufacturers as one of ten leading industrial nd business men of Illinois to represent the State of linois on the platform of the American Industry Comittee of One Hundred, which will draw up national lanks to be submitted to both the Republican and emocratic parties at their conventions in the summer f 1928.

GIRLS SHUN ARCHITECTURE

One has to read this twice to believe it.

Out of something over 5000 United States college udents who answered a questionnaire as to their life nbitions, not a single girl wanted to be an architect. lthough they wanted to be everything else on earth—erything except soldiers and architects.

It would seem that one of the greatest jobs any oman could undertake would be architecture. Escially of private residences. After all, the designing a residence is just putting a wall around a housecping job. And the architect who makes the plans sually has women to deal with as cash customers. ll that a man ever does with a new house is to explain ow he would like to have the den and then finds out ere isn't going to be any den.—Los Angeles Times.

TWO OAKLAND BUILDINGS

Plans have been completed by Architect Hugh White, ndicate building, Oakland, for a $100,000 home for ed women to be built at 42nd street, near Broadway, kland, for the Ladies Relief Society. Mr. White has so prepared plans for a home on 14th street, near ove, Oakland, for the Jewish National Welfare Fund. r. White will build for himself a home in Hill Crest rcle in the Lakeshore district of Oakland. It will of the Spanish type of architecture.

SIX STORY APARTMENT BUILDING

Architect Douglas D. Stone of Oakland, has completed plans for a six story steel frame and concrete artment building for the Marion Realty Company. he site is the corner of Broadway and Franklin reets, San Francisco. There will be forty apartments, e improvements to cost $225,000.

PAROCHIAL SCHOOL

Architect Leo J. Devlin has completed working drawgs for a two story and basement Class B reinforced ncrete parochial elementary school building for St. onica's Parish, at 23rd avenue and Geary street, San ancisco. The building is estimated to cost $125,000.

SAN JOSE CANDY FACTORY

Plans have been completed and construction will start mediately upon a three story and basement Class C ndy factory, store and lunch room on South First eet, San Jose, for O'Brien's Candy Store. The owner ll spend $250,000 on the improvements.

SALARIES OF CITY MANAGERS

From the year book of the International City Managers' Association we learn that there are now 364 cities and towns in the United States, Canada and New Zealand operating under this form of government.

These cities vary in size from McCracken, Kansas, with a population of 491 to Cleveland, Ohio, which is listed as having 769,841 people. Ten of the cities have populations of more than a hundred thousand each and eight have less than one thousand, each.

One hundred and fifteen cities pay salaries of five thousand dollars a year, or more, two of them considering their managers to be worth $25,000.00 each, one pays $20,000.00 and three pay $15,000.00. Two are listed as paying less than $1,000.00 a year, but both are for part time services. Even McCracken thinks it is worth $1,800.00 to manage the municipal affairs of less than five hundred people.

Only five towns pay less than this amount for full time services, the lowest being Missionary Ridge, Tennessee with a population of 2,500, which pays the manager $1,200.00, the other four doing three hundred dollars a year better than this.

KEEPING PACE WITH THE EAST

Editor, The Architect and Engineer,
San Francisco, California.

Might I take the liberty of sending along my personal congratulations on the change in your publication, The Architect and Engineer. I think the whole get-up of the new magazine from the cover to the finish is just another example of the very excellent steps the West is taking to keep pace with the East. The last few years have seen the erection of buildings along the West Coast that clearly indicate the very high capabilities of Western architects and it is only fitting this Western architecture should be reproduced in a high class Western publication. Yours very truly,

LESLIE U. PERRITT, A. R. V. I.A.

Melbourne, July 21, 1927.

ARCHITECT IN FATAL COLLISION

H. E. Heller, prominent architect of the firm of Davis, Heller & Pearce, Stockton architects, died August 7th as the result of an automobile crash. His right arm was broken and nearly severed in two places. Mr. Heller was riding with Clarence Kennedy, who struck a parked machine at the curb.

HAYWARD GRAMMAR SCHOOL

Architect E. P. Whiteman of Hayward has been commissioned to prepare plans for a new building for the Hayward Grammar School District to contain class rooms and auditorium. Bonds for $100,000 will be voted.

HUMBOLDT COUNTY HOSPITAL

Contracts have been awarded for the construction of a two story reinforced concrete hospital at Eureka at a total cost of $376,000. Architect Franklin T. Georgeson's original estimate of the cost of this building was $387,000.

ARCHITECT'S ASSOCIATE—15 years' experience in supervision and office work; highest references. Desires affiliation or opening with reliable firm. Address Box A, care Architect and Engineer.

The ECONOMICS of WOOD UTILIZATION in CONSTRUCTION

READERS are invited to submit blueprints, specifications and other information and data on any of the subjects covered in the following outline of a manual on "The Economics of Wood Utilization in Construction" to be prepared by the National Committee on Wood Utilization of which Secretary of Commerce, Herbert Hoover, is chairman.

The work will be prepared by a project committee on which all important consumer associations and professional bodies are adequately represented.

Lack of adequate information on the subjects to be covered is the most important barrier in the way of realizing maximum service from wood in the construction field, and it is thought that this work prepared and sponsored by a committee on which the American Institute of Architects, the American Society of Civil Engineers, the Associated General Contractors of America, the National Association of Builders Exchanges, the American Society of Agricultural Engineers, the National Association of State Highway Officials, the American Railway Association and other similar groups of organized lumber consumers are represented, will be accepted by those whom it is intended to benefit as a work unbiased, well considered, and authoritative.

Contents of the book will include the following:

PRACTICAL SIGNIFICANCE OF PHYSICAL AND MECHANICAL PROPERTIES OF WOODS USED IN CONSTRUCTION

Characteristics of woods used in construction. Interchangeability of species. Brief historical statement with certain fundamental considerations as to working stresses in structural timber. Simple facts in reference to structural properties of wood. Observations on timber tests. Significance of structural grading rules. Purpose of tests on structural timbers. Establishment of correct working values. The effect of defects upon strength. The effect of seasoning, preservatives, and other conditioning processes upon strength. Just comparison of long leaf pine and Douglas fir cannot be made from any series of structural timber tests. Minimum strength of structural timber depends very much more upon grade than upon species. Density rule. Density grading applicable only to pine and fir. Importance of placing limitations on size of knots. Strength of all species generally goes up with weight. Close relationship between medium rate of growth, small knots, and dense material. Effect of factors other than defects upon strength such as density, species, and moisture content. Moisture content independent of density. Cause, prevention, and significance of blue stain. Dry rot and remedies. Purpose of basic grading rules. Standardization or equalization of grades a step toward more efficient utilization. Inspection and grade marking. Kiln drying. Relation between strength and specific gravity or bone dry weight of wood. Data on the effect of density and defects on the strength of structural columns of southern pine and Douglas fir. Working stresses for structural timbers. Safe working stresses for structural columns. Method of storing and piling untreated timber after it is delivered on the job is an important factor in the strength of the completed structure.

SMALL HOUSES AND FARM BUILDINGS

Framing and connections for principal types of frame construction. Framing and connections for ordinary or wood joist construction. Framing for slate, tile, and other heavy roofs. Building against shrinkage. Heavy timber barns. Bracing for barns. Construction methods for minor farm buildings. Ceiling construction. Floor joists. Bridging and bracing. Beams and supports. Studding. Wall framing. Ledger board and plate. Sheathing. Trussed and braced partitions. Party walls. Window framing (bay, casement, and dormer). Door framing. Plywood. Flooring. Steps. Fire places. Furring and lathing. Roof framing. Stair building. Framing of wooden beams in party or fire walls. English half timbered houses. Interior trim. Color harmony. Molding in assorted lengths. Painted and unpainted lumber. Anchors for wooden beams and girders. Wood framing around chimneys, flues and heating apparatus. Cornice and gutters. Fire stopping in furred walls, studded off spaces, partitions, wainscoting, stairs, ducts and chases, floors and exterior walls. Short-length lumber. End-matched lumber. Dry lumber. Methods of protecting lumber from the weather after delivery at the site. Selection of lumber. Special care should be given to the selection and treatment of lumber to be used under moist conditions. Preservation against both decay and insect attack. Insulation. Porch floors. Window and door openings. Maximum spans for joists and rafters. Projections and plan reading. Estimating and rules for taking off quantities.

INDUSTRIAL AND MISCELLANEOUS BUILDINGS

Detailing standard-mill construction. Detailing semi-mill construction. Detailing laminated-mill construction. Office buildings. Printing houses. Restaurants. Stores. Warehouses and work shops. Car barns. Foundries. Light and power plants. Railroad freight stations. Ice houses. Special industrial buildings occupied exclusively for a special purpose or industry such as dry cleaning establishments, grain elevators, ice-making plants, laboratories, oil houses, refrigerating plants, soap factories, sugar refineries, smoke houses, slaughter houses, also garages accommodating more than three cars, or in which cars are stored on more than one floor, scuttles on roofs, pent houses and bulkheads, tanks, sky-lights. Lapping, fishing and scarfing joints with illustrations of details controlling conditions and applications. Column splices and girder connections. Floor girders and joists. Joist hangers. Correct design for timber footings. Pile foundations. Anchorage for columns. Timber footings for temporary buildings. Form work for retaining walls. Details of trussed girders. Column bases. Discussion of joints used in bearing, such as butt joints and level joints. Dovetail joints. Mortise-and-tenon joints. Combination beams. Trussed beams or girders. Spiked, screwed and bolted joints. Lateral resistance of spikes and nails. Common wood screws. Lateral resistances of lag screws. Lateral resistance of bolts and joints of trusses. Form work design with recommendations as to method of stripping, selection of stock, size, make-up and erection data and other information that will tend to reduce the cost of wood form work.

ROOF TRUSSES AND ARCHES

Trusses with straight rafters. Triangular, King-post, and Fink trusses. Trusses for flat roofs. Queen-post, Warren and Howe trusses. Trusses with horizontal thrust such as Scissor and Hammer-beam trusses. Trusses with forces not applied at joints. Bowstring and lattice roof trusses. Trusses for temporary buildings such as sheds. Miscellaneous types of roof trusses.

BRIDGES AND TRESTLES

Railroad Bridges—Open deck trestles. Ballast deck trestles. Comparison of treated and untreated trestles. Falsework for reinforced concrete and masonry arches. Falsework for steel bridges. Floor systems for steel bridges. Caissons. Cofferdams. Pile foundations. Form work for concrete arches. Wood culverts.

Highway Bridges—Pile and framed trestles. Truss bridges. Box culverts. Bulkheads. Foundation piling. Floors and wearing surfaces. Preservatives and processes.

WHARVES AND DOCKS

Wharves having the floor system or deck supported on piles. Wharves having the floor system supported on framed bents. Timber grillage. Detailing of piling and post sub-structures. Framing of caps, stringers and sub-floors. Details of deck construction. Precautions to be taken in salt water. Foundation work. Relative life of treated and untreated wharves and docks.

AUDITORIUM AND SWIMMING POOL

Architect Julia Morgan of San Francisco has been commissioned to prepare plans for a frame auditorium at Asilomar, near Pacific Grove, for the Y. W. C. A. It will have a seating capacity of 1000. A concrete swimming pool is also planned.

CONTRACT FOR HOSPITAL ADDITION

A $400,000 annex is to be built to the Dante Sanitarium at 1590 Broadway, San Francisco, and a contract for the construction work has been awarded to S. Rasori, of 270 Tehama street, San Francisco.

BOOK REVIEWS

By Edgar A. Kierulff

THE SMALLER HOUSES AND GARDENS OF VERSAILLES, from 1680 to 1815—By Leigh French, Jr., and Harold D. Eberlein (from The Pencil Points Library), The Pencil Points Press, New York.

One of the most charming books it has been my privilege to review. A delightful arrangement in text and plates which gives to those who do not know Versailles, the town, an opportunity to view the charm of an aristocratic French suburb. For after all, Versailles is so short a distance from Paris that this may be claimed for it, and those of us who know Versailles and its environs more or less intimately, go into new raptures on beholding old friends again. The plates are exquisite in tone, size and arrangement and the book deserves a place in the library of the architect who knows and loves the charm of older France.

HOUSE HEATING WITH OIL FUEL—By P. E. Taresler, E. E., Associate Editor of The Heating and Ventilating Magazine. Published by The Heating and Ventilating Magazine Co.

An excellent hand and reference book on fuel oil heating systems, embracing well chosen chapters on sources of fuel, combustion, types of heating plants, their care and accessories. The volume is illustrated with photographs, charts and diagrams; and contains bibliography and index.

CONSTRUCTION DRAWING, A Text Book of Architectural Drawings for the Building Trades — By Joseph Brady and Samuel Taredsman. Price $2.50.

A good manual of constructive drawing for the use of just what the title implies, the building trades. The drawings and sketches are clear and the printing good. This book would not be recommended to the architect but should find a place on the designer's or contractor's shelves.

Landscape Architecture (a series of letters) — By Stephen Child, Fellow, American Society of Landscape Architects. Stanford University Press, Stanford University, California.

A series of very well chosen letters illustrating the treatment of park areas and their adaptability as parks for small districts, villages, metropolitan cities, hotels and playgrounds. The cuts and drawings are clear and concise and well placed.

The book contains copious notes, a generous bibliography and index. I think Mr. Child is to be complimented; his work becomes at once interesting reading and an excellent reference book.

KALOMINE METAL DOORS

Fred Nichols is back in the metal door business with a new shop and modern equipment at 6692 Beck street, Oakland. Mr. Nichols is a pioneer in the manufacture of metal doors and metal trim, having started a shop in the East Bay section more than 25 years ago. Bronze doors on a number of Oakland buildings, manufactured by Mr. Nichols 20 years ago, are in as good condition today as when built. Sickness in his family necessitated removal to Southern California some years ago and it is only recently that Mr. Nichols returned to Oakland to resume business. He has a number of splendid contracts already, including 91 doors for the new Richmond High school, Lewis Stone, architect. The same type of door received gold and silver medals at the Seattle and Sacramento Expositions. Doors are covered with asbestos paper before the metal is cemented on. Hardware is cut in the doors, according to samples furnished by the architect.

ATTRACTIVE BATH ROOM IN FIXTURE DEPARTMENT OF GEO. H. TAY COMPANY, 165 EIGHTH STREET, SAN FRANCISCO

WATERPROOF WINDOW SHADE

To meet the demand occasioned by the popularity of the corded type of window shade, the du Pont Company has recently developed and placed on the market corded Tontine, which is said to possess the same waterproof and non-cracking qualities as the plain Tontine. This new shade cloth material is a closely woven, fine mesh fabric, impregnated with pyroxylin which is the same material used in the manufacture of the famous Duco finish. The corded design is woven straight through basecloth, which is an added advantage, as the cords will hang perfectly uniform without ruffling. The woven design also lends more prominence to the cords and assures their permanence. The new corded shades are at present available in three colors—snow white, commonly called "snow," cream, known as "dawn," and ecru, designated as "sunset."

STEEL SIDEWALK BRIDGE—The Patent Scaffolding Company, 270 Thirteenth Street, San Francisco, pioneers in the development of safety suspended scaffolding, have recently published a brochure illustrating a "Gold Medal" steel sidewalk bridge for temporary use during building operations and intended as a protection to the public. The bridge is refined in appearance and may be constructed speedily and at no great expense. It is a fine substitute for the terrible eyesores which some contractors build while construction work is under way.

ARMCO INGOT IRON—ITS HISTORY AND SERVICE. Published by the American Rolling Mill Company of Middletown, Ohio, manufacturers of the well known "Armco" ingot iron. Although this book is designed purely for propaganda purposes, still, the information it contains should be helpful to any user or prospective user of sheets and plates.